BARBOUR'S PRIZE NEEDLEWORK SERIES

Number Five
1896

A Treatise on LACE MAKING EMBROIDERY and NEEDLEWORK with

IRISH FLAX THREADS

Published by THE BARBOUR BROTHERS COMPANY ··

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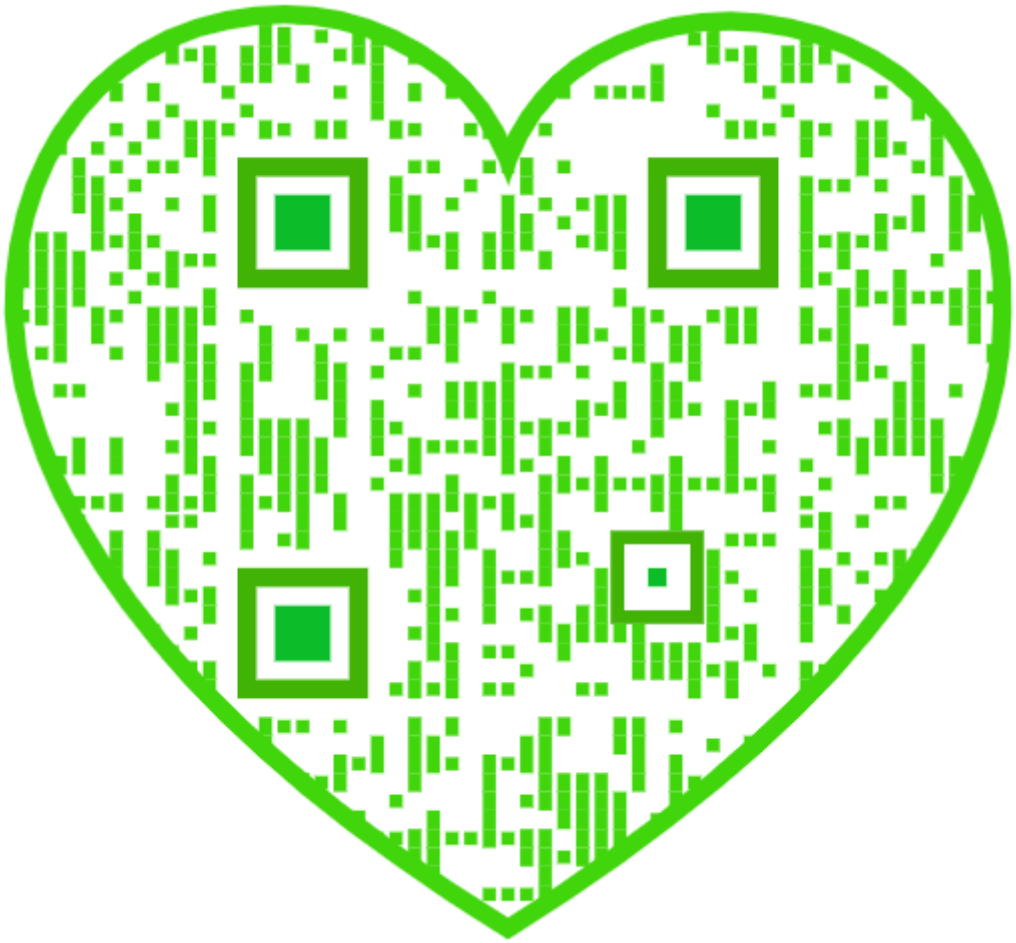
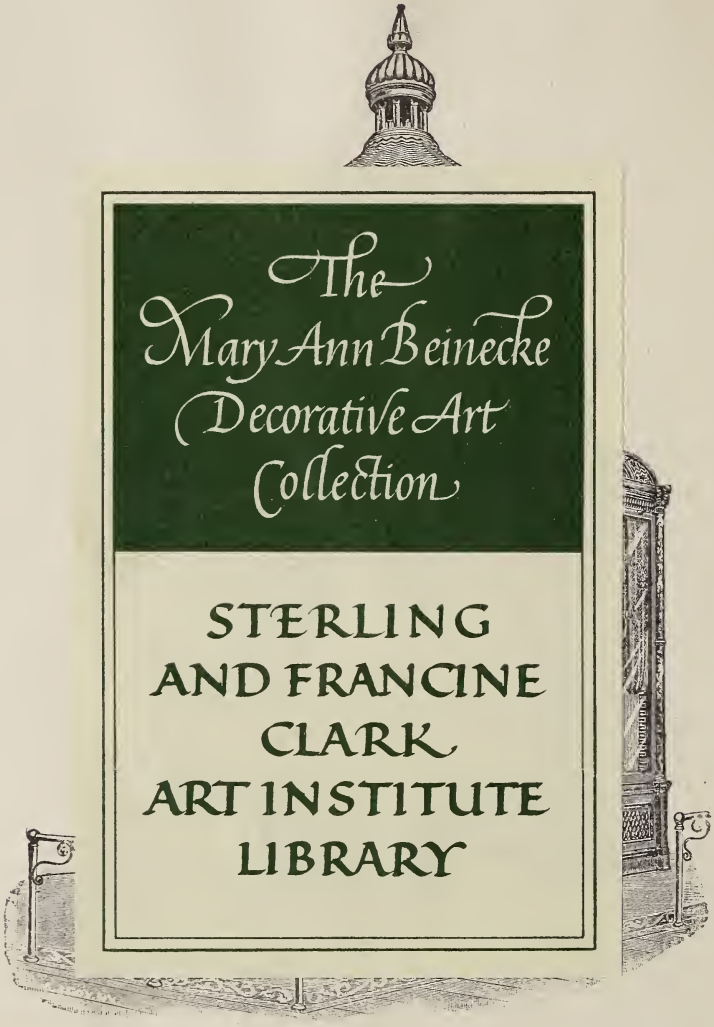


BARBOUR'S IRISH FLAX THREADS

Received 3 Highest Awards at the World's Fair 1893.



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MATERIALS:—Barbour's Ulster Rope Linen Floss, 3 skeins each No. 10 and No. 20, 2 skeins each No. 70 and 71, and 1 skein No. 1, piece of gray linen 11¾x14¼ inches, and embroidery needle.

THE design is transferred to the linen, and embroidered exactly as illustrated, every stitch being perfectly shown. When completed, lay face down on several thicknesses of soft cloth, and press with a moderately hot iron. It is well to lay a dampened cloth over the back in doing this. Cut a frame from heavy pasteboard, rounding the top as shown, ¾ inch smaller than the linen, and cover with a layer of wadding, bringing this slightly over the edge. Stretch the linen over this, taking care to have it exactly even, and without cutting out the centre, fold to the back and glue down. When dry, begin in centre of opening, cut towards edge, and draw smoothly to the back, gluing down. Cover a second piece of pasteboard (less heavy than the first) with fine satine or other suitable material, glue this to the front at sides and bottom, leaving space at top to insert the photograph or other picture. Attach an easel back, either of heavy pasteboard, covered with satine, and hinged on, or one which may be purchased for the purpose, and the frame is compiete. Although quickly and easily made, it is one of the most effective designs ever produced, and is sure to be admired by all who see it.

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That all your Linen Thread carries this Trade-Mark.

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BOOK NO. 5.

BARBOUR'S

PRIZE NEEDLE-WORK SERIES.

A TREATISE

ON

LACE-MAKING AND EMBROIDERY

WITH

PUBLISHED BY
THE BARBOUR BROTHERS COMPANY
1896.

BOOKS No. 1, No. 2, No. 3, AND No. 4,

ALSO

BOOK OF INSTRUCTION IN MACRAMÉ LACE-MAKING, AND THE NEW ILLUSTRATED HANDBOOK OF TORCHON (OR BOBBIN) LACE-WORK,

will be sent to any address on receipt of ten cents each. In the Prize Needle-work Series no patterns are duplicated, and the whole form a compendium of the choicest designs.

If customers find difficulty in procuring Barbour's Irish Flax Threads and Flosses from their local stores, it will be sent from The Barbour Brothers Company, New York, postpaid, at prices below. We shall be pleased if our friends will kindly give, when writing, addresses of dealers to whom application for the threads has been made :

3-cord 200-yards spools dark-blue, white, whited-brown (or écru), and drabs, spool . . . . . 10 cents.
3-cord carpet thread, any color, skein . . . . . 3 cents.
00 Ulster rope linen floss, 80 shades, skein . . . . . 5 cents.
No. 4 etching flax, any color, 80 shades, 2 skeins . . . 5 cents.
Color book, containing full line of shades . . . . . 10 cents.
White Star flossette, sizes *, **, ***, and ****, skein . . 5 cents.
New Irish flax lace threads, 3-cord, 200-yards spools, No. 120 and No. 150, spool . . . . . 10 cents.
New Honiton lace thread, 2-cord, 200-yards spools, No. 250, very fine and strong, and serviceable also for the finest knitting, crocheting, and other lace-work, spool, 10 cents.
Crochet thread, gray écru, and white :
Nos. 16, 18, 20, and 25, ball . . . . . 15 cents.
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Nos. 60 and 70, ball . . . . . 25 cents.
Flax macramé, 4-ounce ball . . . . . 25 cents.
New Ulster (or Russian) braid, per yard, 5 cents ; 12 yards, 50 cents.

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1784 1896

We take pleasure in calling attention to the article on "The Antiquity of the Linen Industry," prepared especially for No. 5 of the Prize Needle-work Series, by Charles Richards Dodge, Special Agent, in charge of Fibre Investigations, United States Department of Agriculture. In a note accompanying the MS. Mr. Dodge gives some additional information which will be appreciated. Referring to the photographed whorls, the originals of which are in the National Museum, he says: "These whorls were of stone or bone — sometimes terra-cotta — and measured two and one-half to three inches in diameter. The wooden spindle was thrust through the hole in the centre, the whorl serving as a weight to give impetus to the spindle when twirling it to twist the flax."

Through the kindness of Dr. Thomas Wilson, Curator, Department of Prehistoric Anthropology, United States National Museum, we are enabled to reproduce, also, a piece of Egyptian embroidery. In Dr. Wilson's collection are bits of flax embroidery more than four thousand years old. That photographed is more modern, but still very ancient, and in a remarkable state of preservation. The trefoil design seems peculiarly significant when it is remembered that the shamrock, or white trefoil, figures extensively in the trade-mark of the oldest and largest flax-spinning mills in the world to-day.

It seems a wonderful thing that it is possible to see and touch these bits of human handiwork, produced centuries ago by the use

of needle and flax, just as ladies of our own day are producing charming personal and household adornments. Yet we can more easily comprehend the preservation of these embroideries in the sand and dry atmosphere of Egypt, than that the flax thread and cloth of which Mr. Dodge writes could survive the burial for ages beneath the lake mud, to tell us in their resurrection the story of the earliest race of which we have a definite knowledge. Fragments of nets have been found, made of flax-cord, the meshes as regular as if netted in our own time; and ladies who are now using the flax threads and flosses for every variety of needle-work will be interested to know that among the relics of the stone age are found also needles and hooks of bone and stone, used for netting and for knotting fringe into the woven fabrics. Love of ornament seems always to have been a human characteristic; and it may be said that with these primitive lake-dwellers originated the art of lace making — an art which attained its highest development in the sixteenth century. The revival of interest in this most ancient of industries is of comparatively recent date, yet it is increasing year by year; and in coming generations few families will not again possess an heirloom, priceless indeed, of rare old lace. Our Prize Needle-work Series contain several specimens of hand-made lace which are certainly creditable not only to the worker and the publishers, but to the century, as well. Especially is this true of the present volume. Our work is educational; and while our books are practical, incorporating articles on every class of needle-work, the standard grows higher with each succeeding volume. Ladies take a just pride in having their work appear in Barbour's Prize Needle-work Series, and are anxious to give us only their best; and this is quite as it should be. It is hoped that Mr. Dodge's article will lead to a more general study of this subject, especially of interest to needle-workers. One conclusion, surely, will be reached by all: that flax alone should be used in the production of laces, embroideries, etc., which are desired to withstand the wear and tear of generations. Even aside from the question of durability, cotton should never be used in any grade of art work, since it lacks flexibility, is harsh, lustreless, and in every way disappointing. The best needle-

workers everywhere understand this, and are repudiating its use, recommending unanimously the flax threads in varied sizes and forms.

The value of Barbour's Irish flax threads in ecclesiastical embroidery is being recognized more and more widely, and their use extending among church workers in other countries than our own. Certainly flax is peculiarly adapted to this class of work. The colored flosses have all the virtues of silk, with none of its defects, being less expensive and more serviceable. For Renaissance and other laces, every size of thread is represented. The linen used in the communion services gives ample scope for the finest of lace stitches, in the production of which Barbour's new honiton lace thread, No. 250, 2-cord, is used with the most perfect results. For our next issue we hope to have some admirable designs for ecclesiastical work. In this connection, a hint given us by a church school of needle-work may be of value, viz., that the ecclesiastical girdle, page 53, No. 4, be made of No. 25, 3-cord, 200-yards spools, using directions given for work, and having a cord inside the girdle. We are always glad to receive like suggestions, showing how published articles may be modified or changed to suit other requirements.

Again, no hesitancy need be felt by any purchaser of the Prize Needle-work Series in writing to any contributor or to the editor herself, should there be difficulty in working from directions given. During the publication of the entire series, less than one dozen complaints of this nature have been received. In the beautiful "Knitted Corner for Handkerchief," page 56, No. 4, occurs the first error that has been noted, and this not puzzling to a lady skilled in knitting. The lace is knitted with Barbour's lace thread, No. 150, 3-cord, 200-yards spools; in 1st row, page 55, n (preceding *) should be omitted; the 19th row, page 57, should begin with sl and b, omitting the n; in 7th row, page 58, 1 stitch is picked up, and the 44th row, page 59, begins with k 1. The "Centre Square," page 112, requires a 14-inch square of linen, for centre, instead of ¼ inch! Let it be remembered that all samples from which illustrations are made, with absolutely correct directions, are in the hands of the publishers, and either editor or contributor of any

article is always glad to render any possible assistance. For such information, a stamp should be enclosed.

Special reference to the beautiful colored plates in this issue seems almost superfluous. Let us try to imagine, for a moment, the wondering admiration which would be elicited by a piece of similar work coming to us from the tombs of ancient Egypt! It is also unnecessary to suggest that any pattern of lace, for which a fine thread is specified, may be effectively copied in coarser numbers, much depending on the use for which the trimming is designed.

Contributions of work done with Barbour's Irish flax threads and flosses are regularly purchased for the Prize Needle-work Series, the directions being carefully written out uniformly with those published. The price must be plainly marked upon each article, which, if found desirable, will be paid for at once, if not, will be returned, charges prepaid. Contributions must be prepaid by the sender. Detailed information concerning sale of work will be found in No. 4. A price-list of all patterns, etc., used in the Prize Needle-work Series has been prepared, and will be sent to any lady desiring it, together with a table of contents for the entire series.

MARY E. BRADFORD.

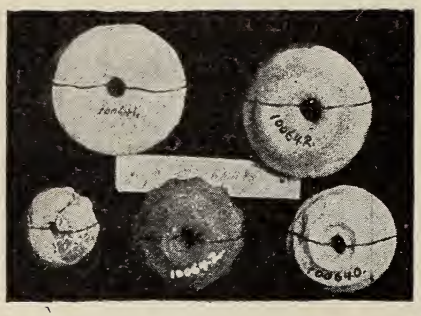
All communications should be addressed,

THE BARBOUR BROTHERS COMPANY,
NEEDLE-WORK DEPARTMENT,
218 CHURCH STREET,
NEW YORK.

OCTOBER, 1896.

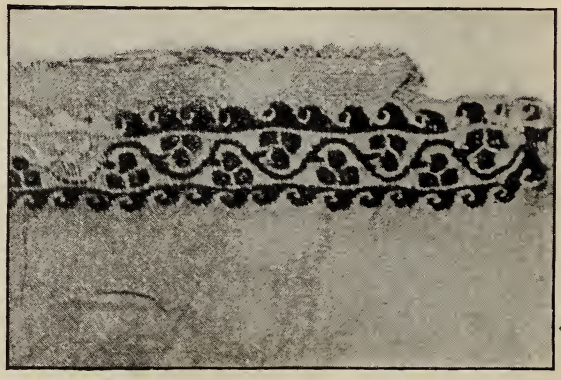
ANTIQUITY OF THE LINEN INDUSTRY.

FEW people appreciate the antiquity of the use of flax fibre in spinning and weaving. Recent discoveries of the remains of the Swiss lake villages, which go back to a remote period of the world's history, reveal the fact that flax was produced by these ancient lake dwellers of the stone age, and was spun and woven by them, specimens of the flax straw, flax threads, and cloth, as well as parts of the spindles, being found in the lake mud, well preserved.



The growth and manufacture of flax was a national industry in Egypt three thousand years before the Christian era, and well-preserved Egyptian linen cloth and embroidered linen are treasured in the museums, several specimens being over four thousand five hundred years old. Some of these Egyptian linens are of wonderful fineness, a fabric in the British Museum showing over five hundred threads to the inch.

In Greece and Rome, even before the Christian era, linen fabrics were very commonly worn, the women of the household spinning the flax, though the slaves often did the work of weaving. It is a curious fact that the spindles used by the ancients, even as far back as the stone age, — as well as those used by the aborigines of many countries to-day, — are practically one and the same thing, for the spinning-wheel only came into use two or three hundred years ago, to be superseded in our age by the wonderful spinning machinery at present in use in the linen mills of all civilized countries.



CHAS. RICHARDS DODGE.

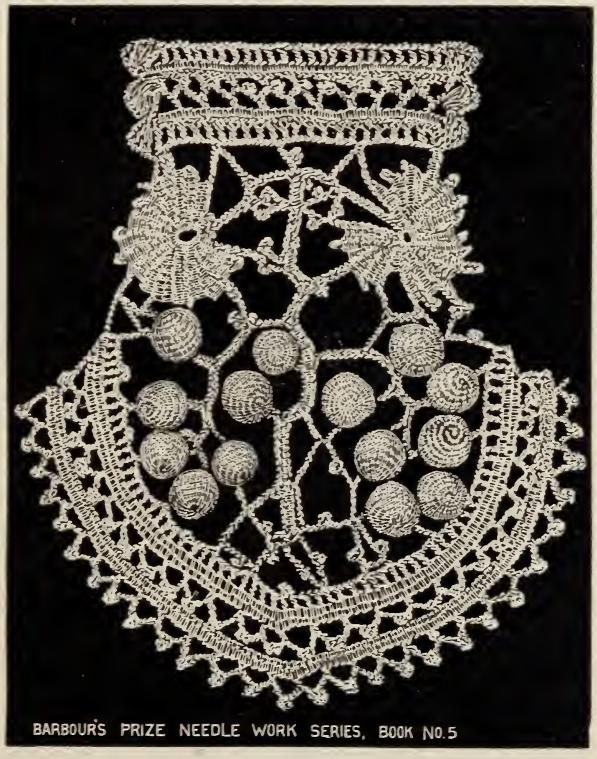
LACE MAKING AND EMBROIDERY.

GRAPE LACE.

[Contributed by Miss A. HAUSMAN, 1514 Ridge Avenue, Philadelphia, Pa.]

Materials: No. 16 Barbour's Irish flax crochet and lace thread, in balls, steel hook, size 3.

Make the grapes first. Ch 3, join. Fill ch with dc, and con-



Grape Lace.

tinue working around in this st, widening as needed, for 7 rows. Then decrease by missing a st occasionally to bring grape to proper

shape. Just before finishing stuff tight with cotton batting. Make 7 grapes for each cluster. Ch 78 to join by. Join to lower grape, work up 5 sc on ch, ch 3, join to 2d grape, work back to foundation ch with sc, 2 sc on ch, ch 3, join to 3d grape, work back, and so continue, having the bunch lie smooth. A little experience teaches what is difficult to describe fully. For the leaf, ch 7, join, 8 dc, ch 9, dc on ch, fasten to dc in ring, dc in dc, ch 5, dc back to ring, thus forming the notches in leaf, and continue. By taking back vein of st the ridge is formed. The stem is a ch with sc, thus making a double ch. To finish the top of lace, make a straight ch, then a row of tc with 1 ch between, then 2 rows of dc in each st, making a ridge. Next row, ch 6, fasten back to 3d, forming a picot, ch 3, dc in 4th st, and repeat. Next row is of chs of 5, fastened in ch after each picot, then 2 rows of dc, as before, and a row of tc, with 1 ch between. For the lower edge, make a straight ch, fastening to grapes so they will lie smooth. The illustration shows plainly how this is done, and directions in a work of this kind seem confusing. The picots are made by fastening back in ch, 3 or 5 sts, as may be. Make a row of tc, then 2 of dc, and the ch loops, as in top of lace, then 2 rows of dc, and finish with a row of picot loops. Centre stem is a ch worked with dc. This is a unique design, especially handsome for trimming heavy articles, and one used to crocheting can easily work it. The coarse flax threads make very rich and effective trimmings. If liked, the grapes may be of écru, which in the ball threads is a deep, rich tint, such as I do not find in any other. This design may, of course, be worked in finer thread, if desired. No. 40, with hook size 1, makes a pretty trimming.

DIAMOND LACE AND INSERTION.

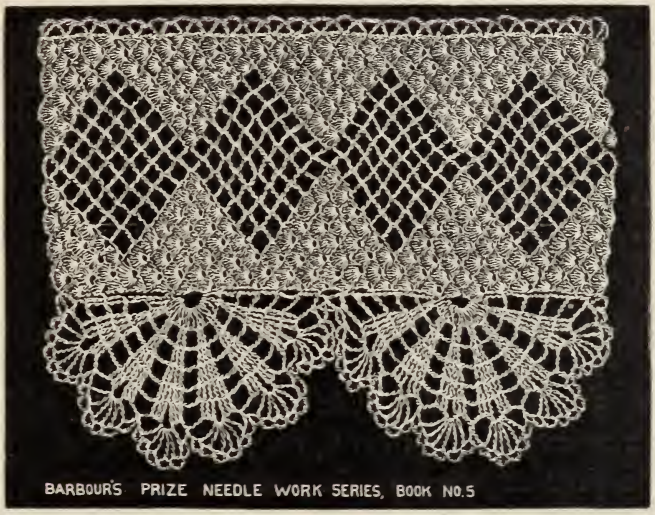
[Contributed by BELLE ANDERSON, Guthrie, Oklahoma.]

Materials: Barbour's Irish flax thread, No. 70, 3-cord, 200-yards spools, and steel hook, size 0. This makes a beautiful lace 6 inches deep, and insertion 3½ inches. No. 35 or No. 40 of the same thread

makes a rich, heavy lace, suitable for trimming buffet scarfs, etc., of linen, and No. 25 for finishing a bedspread, for which strips of the insertion may be set with strips of bolton sheeting or similar material.

Ch 55, turn.

1. Sh of 5 tc in 4th st, miss 2, dc in next, * miss 2, sh of 5 tc in next, miss 2, dc in next, repeat from * twice, ch 5, miss 5, dc in next, miss 2, * sh in next, miss 2, dc in next, repeat from * 3 times.



Diamond Lace and Insertion.

2. Ch 3, 2 tc in dc last made (forming half sh, on edge of insertion), dc in top of 1st sh of last row, * sh of 5 tc in dc between shs, dc in top of next sh, repeat from * twice, ch 5, dc in centre of 5 ch loop, ch 5, dc in top of next sh, * sh in next dc, dc in top of next sh, repeat twice from * half sh or 3 tc in last st of 1st row. As the shs and loops are made in same way throughout it will not be necessary to give details. Half shs are made on each edge, as described.

3. 3 shs, 3 loops, 3 shs.

4. Half sh, 2 shs, 4 loops, 2 shs, half sh.

5. 2 shs, 5 loops, 2 shs.

6. Half sh, 1 sh, 6 loops, 1 sh, half sh.

7. 1 sh, 7 loops, 1 sh.

8. Half sh, 1 sh (fastened in centre of loop), 6 loops, 1 sh, half sh. Repeat back from 5th row, decreasing the diamond, then repeat to length desired from 2d row.

For the scallop:

1. Dc in last dc, ch 3, pass side of half sh, dc in next dc, * ch 3, dc in next dc, repeat 3 times, ch 1, dc in centre of tc in half sh, ch 5, dc in centre of tc in next half sh, ch 1, dc in next dc, turn.

2. 15 tc under loop of 5 ch, dc in dc of 1st row, ch 3, dc in next dc, turn.

3. Ch 2, tc in 1st of 15 tc, * ch 2, miss 1, 2 tc in next 2 tc, repeat from * 3 times, ch 2, 2 tc in last tc, ch 2, tc in dc of 1st row, dc in dc of sh, ch 3, dc in next dc of insertion, turn.

4. Ch 3, 3 tc in 2 tc, * ch 3, 3 tc in next 2 tc, repeat 4 times from *, ch 3, tc in dc of 1st row, ch 3, dc in next dc of 1st row, turn.

5. Like 4th row, with 5 tc over 3 tc.

6. Ch 4, 6 tc over 5 tc, * ch 4, 6 tc in next 5 tc, repeat from * 4 times, ch 4, tc in dc of 1st row, ch 1, dc in centre of next 3 ch, turn.

7. Ch 4, 3 tc, 2 ch and 3 tc in 6 tc, * ch 4, 3 tc, 2 ch and 3 tc over 6 tc, repeat 4 times from *, ch 4, tc in dc of 6th row, dc in centre of next half sh, ch 3, dc in next half sh of insertion, ch 1, dc in next dc of insertion, * ch 3, dc in next dc, repeat from * 3 times, form the 5 ch loop as before, turn, and repeat from 2d row of scallop to end.

Border of scallop: Ch 2, dc under 4 ch of 7th row, ch 2, 6 dtc separated by 2 ch in each 2 ch of 7th row, ch 2, dc in loop dividing scallops, ch 2, dc in 4 ch of next scallop. Finish with picot edge of 4 ch, 1 dc under each ch around scallop.

Heading at top of insertion: 1 tc, 3 ch and 1 tc in each dc on edge.

This is an original pattern, and is very pretty with the openwork diamond and border around scallop made of another color. The deep écru which Barbour's Irish flax crochet and lace threads give us, with white, forms a beautiful combination. Repeat the pattern in width for tidies, book-covers, bedspreads, etc.

PICOT AND SHELL LACE.

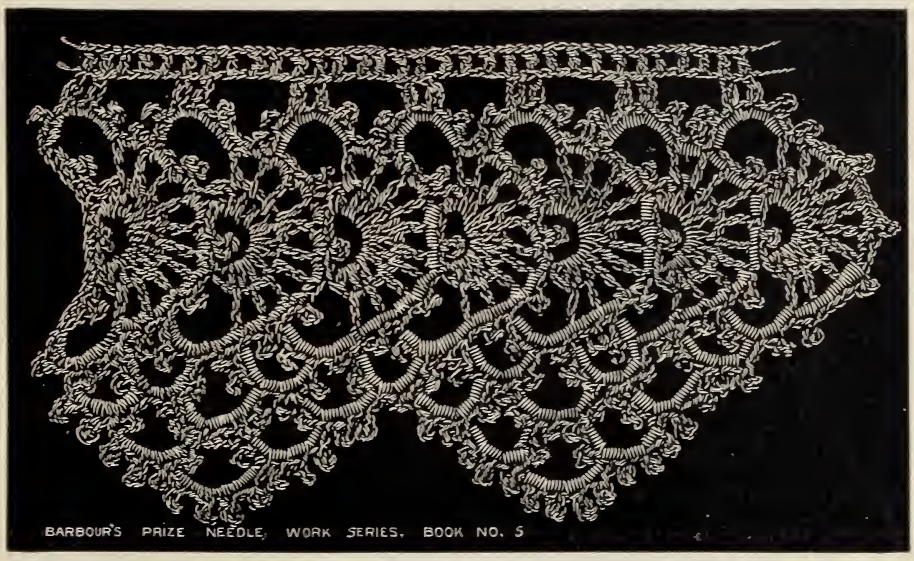
[Contributed by Miss D. A. DUFFT, 373 6th Avenue, Brooklyn, N.Y.]

Materials: Barbour's Irish flax thread, No. 60, écru, 3-cord, 200-yards spools, and steel hook, size 0.

Ch 18 sts, turn.

1. Miss 1, 2 dc in next 2, ch 4, make a picot by fastening back with 1 dc in 1st st, 5 dc in next 5, picot, 3 dc in next 3, ch 8, turn, sl-st in 3d of 5 dc previous, turn, 12 tc in loop, 2 dc in next 2 of foundation ch, picot, 3 dc in next 3, ch 7, turn.

2. * Tc bet 2d and 3d tc of sh, ch 2, tc bet next 2, repeat 8 times, making 9 sps in all, ch 7, * sl-st in 1st dc, (3 dc, 1 p,) 3 times in loop, 2 dc, 1 p, 2 dc in 1st sp bet tc, 3 dc in next, 1 dc, 1 p, 2 dc in next, 3 dc in next, 1 dc, 1 p, 2 dc in next, 3 dc, ch 8, turn, sl-st in middle dc of 4th sp, turn, 12 tc in loop, 1 dc in 6th sp,

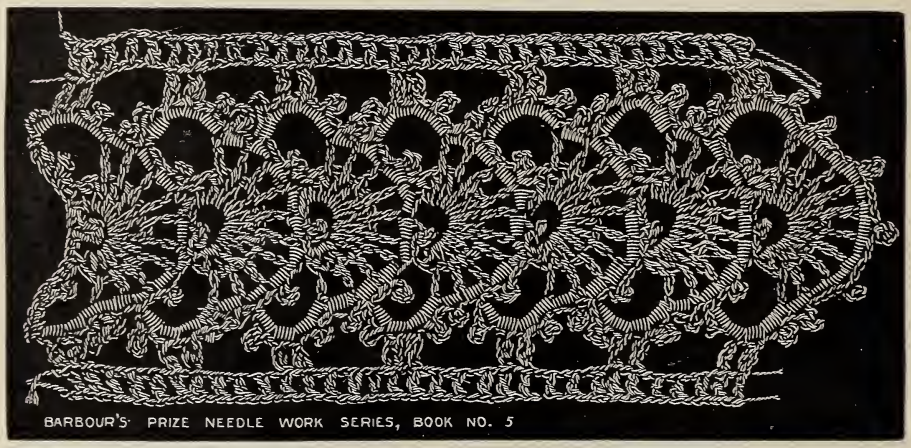


Picot and Shell Lace.

1 dc, 1 p, 2 dc in next, 3 dc in next, ch 7, turn, repeat from * to *, fasten (always with sl-st) in middle dc of 2d sp, 3 dc, 1 p, 2 dc in loop, ch 7, turn, fasten in middle of last 3 dc in 1st 7 ch loop, turn,

3 dc, 1 p, 2 dc in loop, ch 7, fasten bet 1st 2 p of 1st loop, turn, (3 dc, 1 p,) 3 times in loop, 2 dc, 1 p, 3 dc, 1 p, 3 dc in last part of next, 2 dc, 1 p, 3 dc in next, fill 6 sps of sh as previously described, ch 8, fasten back, 12 tc in loop, and continue forming the sh as before. It will be seen that the shs are alike, hence it will be only necessary to describe the picot point.

3. Ch 7, after last tc in sh count back 1 p, 3 dc, fastening in 2d sp, turn, 3 dc, 1 p, 2 dc in loop, ch 7, turn, miss 2 p with dc, fasten, 3 dc, 1 p, 2 dc in loop, ch 7, turn, miss the 3 previous p counting



Picot and Shell Insertion.

back, and fasten bet 3d and 4th, turn, 3 dc, 1 p, 2 dc in loop, ch 7, miss 3 p, fasten, turn.

4. Fill loop and remainder of succeeding loops with p and dc, as before, making 3 dc bet p, and 5 bet loops. Repeat sh, then make 5 picot loops as in 3d row, missing 1 p with 1st loop, 2 with 2d, 3 with 3d and 4th, and 4 with 5th. Fill loop as before described. Form sh, and repeat.

After having made the desired length, fill 9 sps alternately with 1 dc, 1 p, 2 dc, then 3 dc in next. Fill 7 ch loops on edge with (3 dc, 1 p,) 4 times, 1 dc in 8th sp, 1 dc, 1 p, 2 dc in 9th, then fill large loop, and so continue.

For the edge, fasten thread at last end of row, in 2d p of loop, ch 1, dc in next p, * ch 7, dc in 2d p of next loop, ch 1, dc in next p,

and repeat from *. Next row, tc in a st, ch 1, tc in next, and repeat.

The insertion is made by forming the shs, with loop of 7 on each side, finishing the edge as described for lace.

This lace is durable, and effective for many purposes. Carried out in coarser thread, No. 35 or No. 40, it finishes a linen scarf handsomely.

The insertion also makes a very pretty tidy, omitting the tc edge, if desired, and connect with loops of chs, under which to run ribbons.

BARRED LACE.

[Contributed by HENRIETTA ROSSITER, Muskegon, Mich.]

Materials: Barbour's Irish flax thread, No. 60, 3-cord, 200-yards spools, and steel hook, size 1. A spool makes one yard.

Ch 30 sts, turn.

1. Dc in 9th st from hook, * ch 5, miss 2, dc in next, repeat from * 6 times, turn.

2. Ch 6, dc in 3d of 5 ch, * ch 5, dc in 3d of next 5 ch, repeat from * 5 times, ch 5, dc in 3d of 8 ch, turn.

3. Ch 7, dc in 3d of 1st 5 ch, * ch 5, dc in 3d of next 5 ch, repeat from * 5 times, ch 5, dc in 3d of 6 ch, turn.

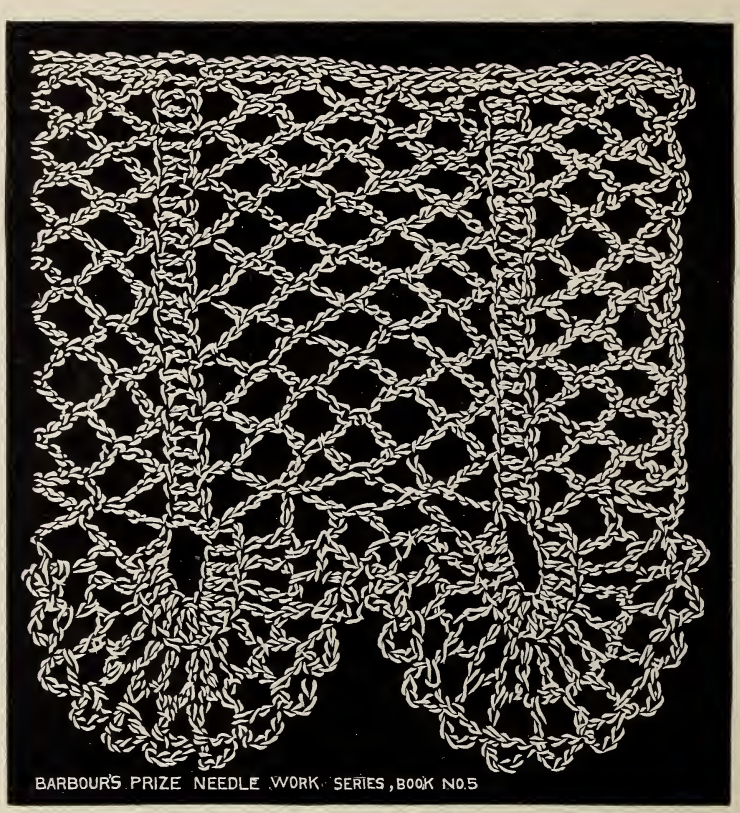
4. Ch 6, dc in 3d of 5 ch, * ch 2, dc in 3d of next 5 ch, repeat from * 5 times, ch 2, dc in 3d of 7 ch, turn.

5. Ch 3, 1 tc in each of next 24 sts of 4th row, ch 9, sc in same st with last dc, turn.

6. Ch 3, tc in 1st 3 sts of 9 ch, 2 tc in 4th st, 3 tc in 5th st, 2 tc in 6th, 1 tc in next 3 sts, ch 3, sc in top of tc, ch 6, miss 2 tc, dc in next, * ch 5, miss 2 tc, dc in next, repeat from * 5 times, ch 5, miss 2, dc in top of 3 ch, turn.

7. Like 3d row to scallop; ch 2, 1 tc in 1st tc, * ch 2, 1 tc in next tc, repeat from * 5 times, ch 2, 1 tc in same st as last tc, ch 2, tc in next tc, repeat from * 5 times, ch 3, dc in same st as last dc of 3d row, turn.

8. Ch 6, tc under 1st 2 ch, * ch 4, tc under last tc made and tc under next 2 ch, repeat from * 11 times, ch 6, dc in same st as last dc of 7th row, finish like 2d row.



Barred Lace.

9. Like 3d row.

Repeat from 2d row. When making the 6 ch on last row of scallop, join the 4th st to 4th st of 6 ch on preceding scallop by sc. Make an edge along top of lace by working one dc in 1st dc, ch 4, dc in next dc, * ch 4, dc in next dc, ch 3, dc in next, ch 4, dc in next, ch 4, dc in next, repeat from * to the end.

Although a simple pattern, this is a very useful lace, being rapidly made and of any desired width. The design is original.

CZARINA LACE.

[Contributed by Miss KATHRYN PLUNKETT, 132 Academy Street, Jersey City, N.J.]

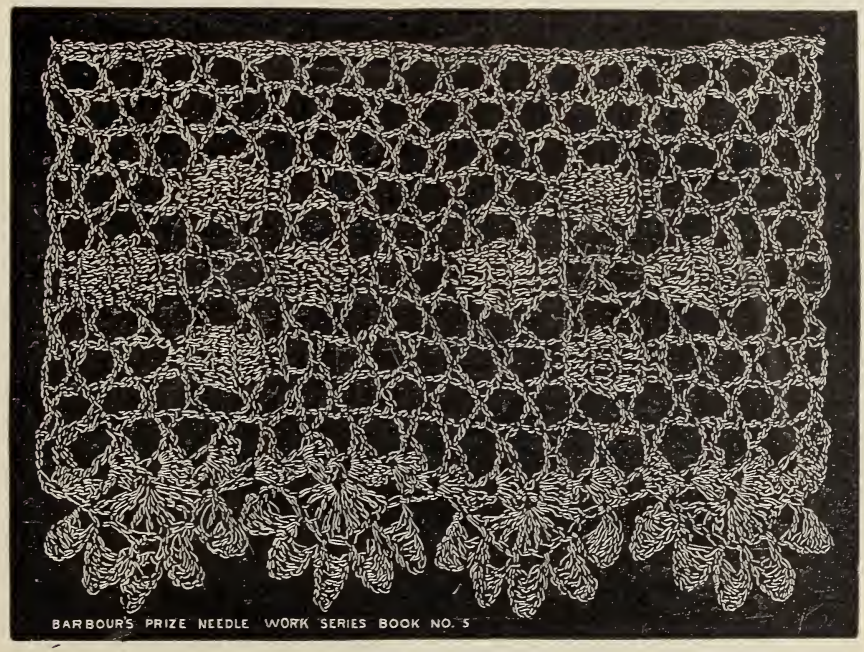
Materials: Barbour's Irish flax thread, in balls, or 3-cord, 200-yards spools, No. 50, and steel hook, size 0.

Ch 50 sts, turn.

1. Tc in 3d st, ch 2, tc in same st, * ch 2, miss 1, dc in next, ch 2, miss 1, tc in next, ch 4, miss 3, tc in next, repeat from * 4 times, tc in next st, turn.

2. Ch 2, tc on tc, * ch 2, dc under centre of 4 ch, ch 2, tc on next tc, ch 4, tc on next tc, repeat 4 times from *, making shell of 6 tc in 2 ch at end, turn.

3. Ch 2, tc bet 3d and 4th tc of sh, ch 2, tc in same place, ch 2, dc under 4 ch, ch 2, tc in next tc, ch 4, tc in next tc, ch 2, dc



Czarina Lace.

under 4 ch, ch 2, tc in tc, ch 4, 4 tc under 4 ch, ch 4, tc in next tc, ch 2, dc under 4 ch, ch 2, tc in next tc, ch 4, tc in next tc, ch 2, dc under 4 ch, ch 2, tc in tc, ch 4, 2 tc in tc at end, turn.

4. Ch 2, tc on tc, repeat from * to * in 2d row twice, ch 2, dc under 4 ch, ch 2, 6 tc over 4 tc, repeat twice from * to *, the last tc being 1st of sh of 6 tc under 2 ch in top of previous sh, turn.

5. Like 3d row to 6 tc, over which make 8 tc, then finish like 3d row.

6. Like 4th row, putting 6 tc over middle 6 of 8 tc.

7. Ch 2, 2 tc separated by 2 ch between 3d and 4th tc of sh, ch 2, dc under 4 ch, ch 2, tc in tc, ch 4, 4 tc under 4 ch, ch 4, 4 tc in middle of 6 tc, ch 4, 4 tc over next 4 ch, ch 4, tc in next tc, ch 2, fasten under 4 ch, ch 2, tc in tc, ch 4, 2 tc at end, turn.

8. Ch 2, tc in tc, * ch 2, fasten, ch 2, tc in tc, ch 4, tc in next tc, ch 2, fasten, ch 2, 6 tc over 4 tc, repeat from *, ch 2, fasten, ch 2, tc in tc, ch 4, sh of 6 tc under 2 ch, turn.

9. Ch 2, 2 tc separated by 2 ch between 3d and 4th of sh, * ch 2, fasten, ch 2, tc in tc, ch 4, 8 tc over 6 tc, ch 4, tc in tc, repeat from *, ch 2, fasten, ch 2, tc in tc, ch 4, 2 tc at end, turn.

10. Like 8th row.

11. Like 7th row.

12. Like 4th row.

13. Like 5th row.

Continue until the lace is of desired length. For the scallop: 10 dtc under loop between 2d and 3d sh, * ch 6, turn; 3 tc in 1st 2 sts of ch, 2 dtc in next 2, fasten in 2d dtc of large sh, repeat from * 4 times, fasten in last loop. This completes a scallop. Make insertion by having both edges alike. This is an original design, and a beautiful lace for pillow-cases, aprons, window-shades, etc.

SCARF LACE AND INSERTION.

[Contributed by Mrs. A. O. L. WERTMAN, Tannersville, Pa.]

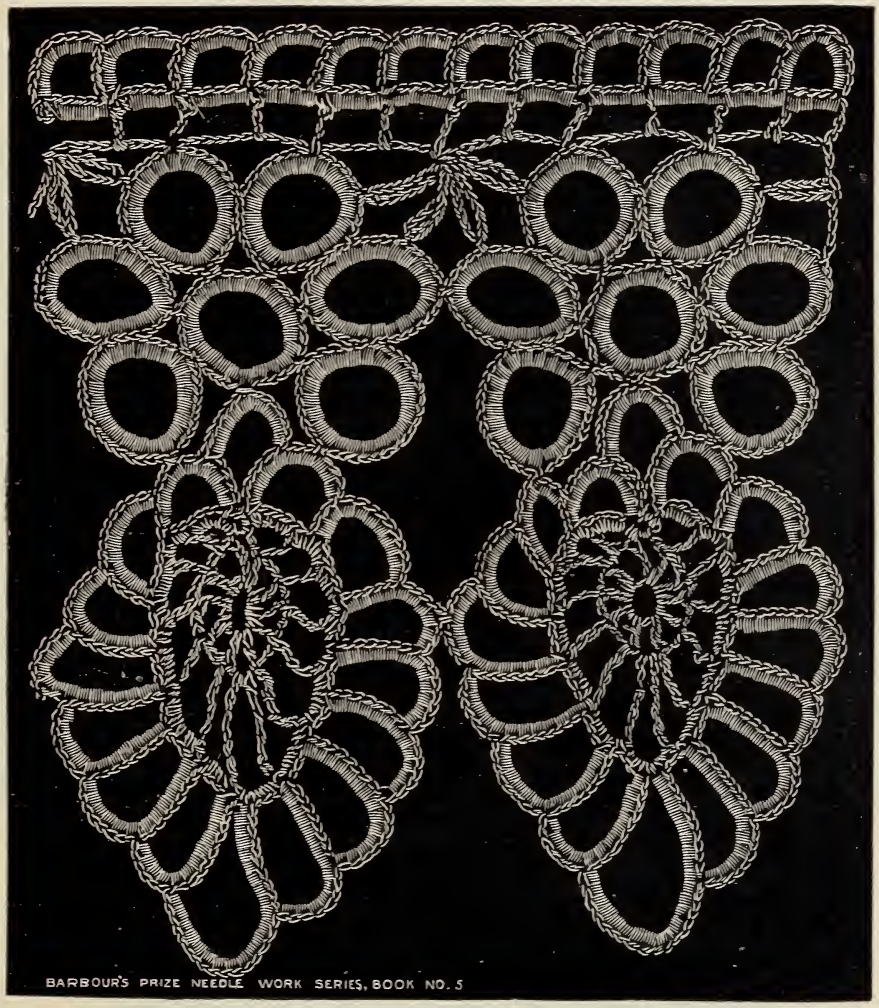
Materials: 2 spools Barbour's Irish flax thread, No. 40, 3-cord, 200-yards spools, and a steel hook, size 1.

Ch 8, join.

1. Ch 5, 9 tc separated by 2 ch, in ring, ch 2, join to 3d of 5 ch.

2. Ch 3, tc in sp, ch 3, tc in tc, ch 3, tc in tc, ch 3, dtc in tc,

ch 3, dtc (2) in tc, ch 3, dtc (3) in tc, ch 3, dtc (4) in tc, ch 3, dtc (3) in tc, ch 3, dtc (2) in tc, ch 3, dtc in tc, ch 3, tc in tc, ch 3, tc in tc, ch 3, 2 dc in sp. Do not turn, but work ahead. In the

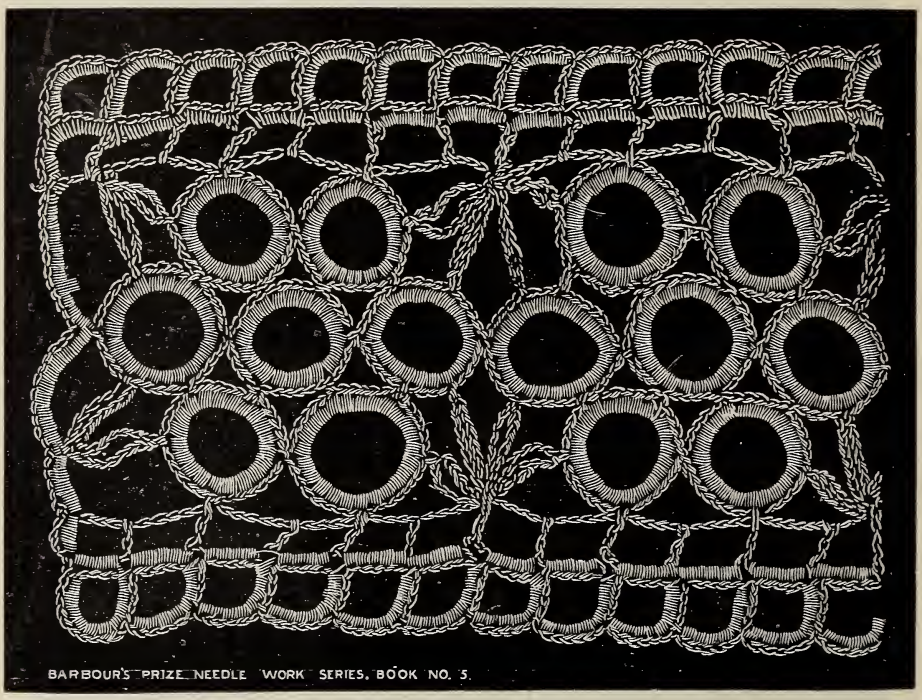


Scarf Lace.

row, the figure in parentheses following dtc indicates the number times extra the thread is put over hook.

3. Work 7 dc close tog in sp, ch 10, fasten back in 1st dc (in doing this take needle from st, insert in place designated, and draw st through, forming a sl-st), fill this ch with dc, 5 dc in sp, ch 10,

fasten back in 3d last dc of 1st scallop, fill ch with dc, 3 dc in sp, ch 10, fasten back in 6th last dc of 2d scallop, fill with dc, * 3 dc in sp, ch 12, fasten in 9th last dc of last scallop, fill ch full of dc, repeat from * 3 times, 1 dc in very centre of edge in longest sp, ch 20, fasten back in 12th last dc, fill with dc, making centre and longest scallop. Work other side to match; at top, where you join, sc half



Scarf Insertion.

up 1st scallop, ch 10, fasten back on centre of last scallop, fill with dc, and fasten off neatly.

For figure above medallion, around forefinger of left hand wind thread 10 times, 1 dc to hold threads together, join to top of medallion, 5 dc in ring, wind another ring, 8 dc in this, fasten on 1st scallop of medallion, and fill ring with dc; now, * 5 dc in 1st ring, wind a ring, 8 dc in that, join to last ring made, and fill with dc; repeat from * 4 times, 5 dc on centre ring. The last ring is joined to medallion as 2d on opposite side, or by sewing, if preferred.

When a sufficient number of these ornaments are made, join

together by 3d and 6th rings, counting as made, either by sewing or crocheting when worked. For the heading:

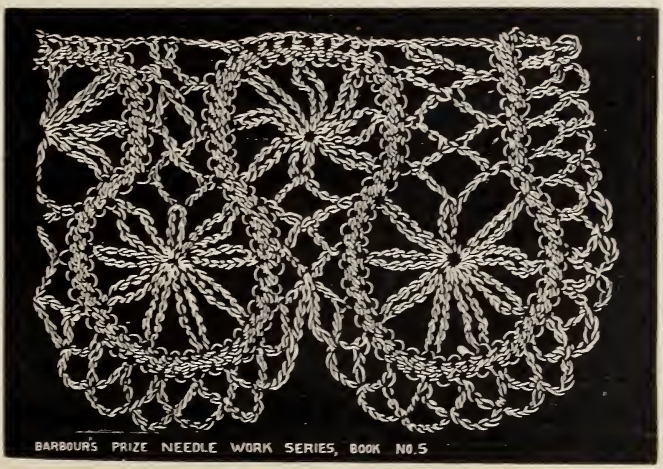
Fasten in 2d ring from medallion, ch 11, catch in 6th dc of next ring, ch 5, sl-st in 6th of 11 ch, ch 11, catch in top of same ring, ch 9, catch in top of next ring, ch 15, catch in 6th dc of same ring, ch 6, catch in 7th of 16 ch, catch loops of 6 ch each in centre of next 3 rings, between joinings, catching all loops together in centre, then ch 9, catch in top of ring, and so work across. Next row, tc in 1st st, ch 4, tc under 9 ch, ch 4, tc in dc fastening 9 ch, ch 4, tc under 9 ch, and so on. For last row, ch 10, fasten over 2d tc, fill with dc, work 5 dc on ch 4, between tc of last row, 5 dc on next 4 ch, ch 8, fasten back in 5th last dc of previous scallop, fill with dc and work 5 dc on foundation, repeat across. Insertion is made of rings with heading on both sides. If desired, the rings may be filled with a little "spider" as in needle-work.

This lace is quickly made, very handsome and durable, resembling the popular reticella.

DAINTY LACE AND INSERTION.

[Contributed by Miss B. C. Anderson, Beulah, Oklahoma.]

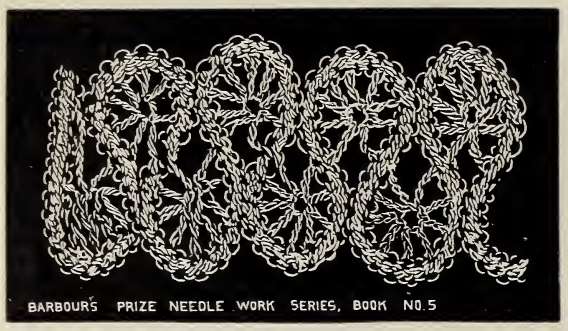
Materials: Barbour's Irish flax thread, No. 50, 3-cord, 200-yards spools, steel hook, size 0, and invisible hairpin with straight prongs.



Dainty Lace.

Make first the hairpin braid, for which complete directions are found in No. 2 of the Prize Series. When work is started, clip the closed end and thus avoid having to slip braid off pin and replace last few sts.

1. Catch thread in 1st loop of braid with one dc, * ch 9, miss 1 loop, dc in next, ch 5, dc in 3d loop, ch 5, dc in 3d loop (always counting from last dc), ch 12, dc in 2d loop, ch 5, fasten back with 1 dc in 6th st from last dc, * ch 5, dc in 4th loop, ch 5, fasten back in same 6th st, repeat from * 5 times, ch 3, fasten in 9th st of 12 ch, ch 3, dc in 2d loop, ch 2, dc in 3d st of 5 ch, ch 2, dc in 3d loop, ch 3, dc in 3d of 9 ch, ch 3, dc in 6th st of 9 ch, ch 3, dc in 2d loop, dc in each of next 7 loops, repeat from 1st * to length desired.



Dainty Insertion.

2. Beginning on other side of braid, * ch 4, dc in 2d loop, repeat 15 times, make star like that on other side, beginning with 5 ch, and work around with the 4 ch loops caught in 2d loop. A row (or 2 rows if liked) of the same chain loops completes the lace.

Insertion: 1. Fasten in 7th loop, ch 3, * tc in 2d loop, repeat from * 6 times, join with 1 dc in 1st tc, ch 3, turn.

2. In opposite loop, across braid, make 1 dc, ch 3, turn work from left to right so that next 3 loops will be in position to crochet together with corresponding 3 loops of 7 at beginning, miss 1 loop, crochet next together with 5th loop (at beginning) with 1 tc, miss 1, crochet next together with 3d with 1 tc, * 1 tc in 2d loop, repeat 4 times, making the 7 tc, fasten, ch 3, turn, dc in 2d loop.

3. Crossing the braid to opposite side, proceed as directed, holding work so next 4 loops opposite last 2 tc in 1st row can be crocheted together. Continue to length desired.

This lace and insertion is extremely effective as a trimming for many articles, and particularly pretty if écru and white are used in combination, making the braid of white. Dtc may be used instead of tc in the insertion, if desired. This Maltese braid is rapidly made, and may be formed into doilies, etc., with little trouble. Made of No. 25 or No. 30 of Barbour's Irish flax thread, it is a most desirable and unique braid for Battenburg work, in combination with lace sts.

Corrected in No. 6 page 6.

MARY E. BATES LACE.

[Contributed by Mrs. M. E. BATES, Muskegon, Mich.]

Materials: Barbour's Irish flax thread, No. 90, 3-cord, 200-yards spools, écru, and steel needles No. 16. One spool makes a yard of the lace.

Cast on 56 sts.

1. K 3, o, k 1, o, k 1, n, p 1, n, k 3, n, p 1, n, k 1, o, k 1, o, k 4, (o, k 3 tog, o, k 5,) 3 times, o, k 3 tog, o, k 4, on last st k 1, make 1.

2. K 5, n, (o, k 1 twisted, o, n, k 3, n,) 3 times, o, k 1 twd, o, n, k 3, p 5, k 1, p 5, k 1, p 5, k 3.

3. K 3, o, k 3, o, (n, p 1,) 3 times, n, o, k 3, o, k 3, n, (o, k 1 twd, o, n, n, o, k 1, n,) 3 times, o, k 1 twd, o, n, n, o, k 3.

4. K 2, n, knitting the loop of the "over" with the st you narrow, p 1 on loop, then, still keeping the loop on left-hand needle, n again, thus knitting loop 3 times, but making only 1 st of it. (N, o, k 1 twd, o,) 4 times, n, k 3, p 6, k 1, p 1, k 1, p 1, k 1, p 6, k 3.

5. K 3, o, k 5, o, sl, n and b, p 1, sl, n and b, o, k 5, o, k 2, n, (o, k 3, o, n, k 1, n,) 3 times, o, k 3, o, n, k 1, n 3 tog.

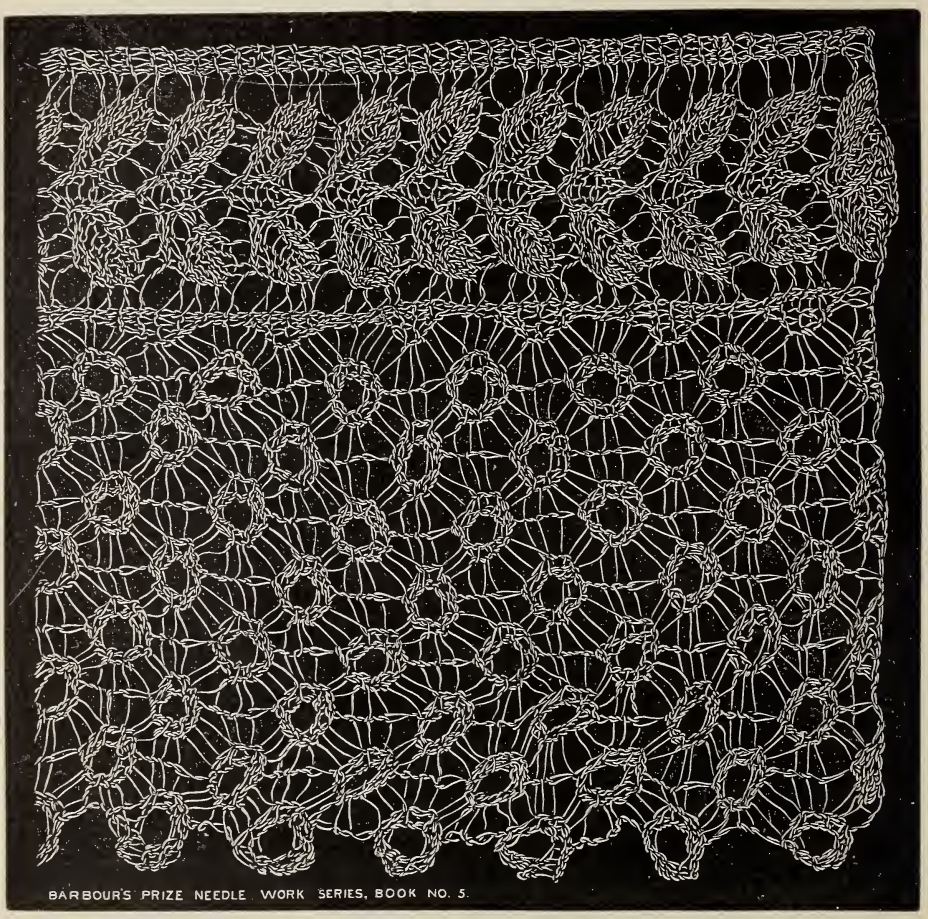
6. K 3, o, (n, k 1, n, o, k 3, o,) 3 times, n, k 1, n, o, k 3, p 8, k 1, p 8, k 3.

7. K 3, o 2, k 1, n, p 1, n, k 1, o, sl, n and b, o, k 1, n, p 1, n, k 1, o 2, k 1, n, (o, k 5, o, k 3 tog,) 4 times.

8. (K 1 twd, o, n, k 3, n, o,) 4 times, k 3, p 3, k 1, p 7, k 1, p 3, k 4.

9. K 3, o, k 1, o, k 1, n, p 1, n, k 3, n, p 1, n, k 1, o, k 1, o, k 2, (o, n, n, o, k 1, n, o, k 1 twd,) 4 times.

10. K loop in border like 4th row. (K 1 twd, o, n, n, p 1, n, n, o,) 4 times, o, k 2, o, p 5, k 1, p 5, k 1, p 5, k 3.



Mary E. Bates Lace.

11. K 3, o, k 3, o, n, p 1, n, p 1, n, p 1, n, o, k 3, o, (k 3, o, n, k 1, n, o,) 3 times, k 3, o, n, k 1, n, o, k 1, on last st k 1, make 1.

12. K 2, n, (o, k 3, o, n, k 1, n,) 3 times, o, k 3, o, n, k 2, p 6, k 1, p 1, k 1, p 1, k 1, p 6, k 3.

13. K 3, o, k 5, o, sl, n and b, p 1, sl, n and b, o, k 5, o, k 4, (o, k 3 tog, o, k 5,) 3 times, o, k 3 tog, o, k 3, on last st k 1, make 2.

14. K 5, n, (o, k 1 twd, o, n, k 3, n,) 3 times, o, k 1 twd, o, n, k 3, p 8, k 1, p 8, k 3.

15. K 3, o 2, k 1, n, p 1, n, k 1, o, sl, n and b, o, k 1, n, p 1, n, k 1, o 2, k 3, n, (o, k 1 twd, o, n, n, o, k 1, n,) 3 times, o, k 1 twd, o, n, n, o, k 3.

16. K 2, n, p 1, n, n, (o, k 1 twd, o, n, n, p 1, n, n,) 3 times, o, k 1 twd, o, n, k 4, p 3, k 1, p 7, k 1, p 3, k 4.

17. K 3, o, k 1, o, k 1, n, p 1, n, k 3, n, p 1, n, k 1, o, k 1, o, k 2, n, (o, k 3, o, n, k 1, n,) 3 times, o, k 3, o, n, k 1, k 3 tog.

18. K 3, o, (n, k 1, n, o, k 3, o,) 3 times, n, k 1, n, o, k 3, p 5, k 1, p 5, k 1, p 5, k 3.

19. K 3, o, k 3, o, n, p 1, n, p 1, n, p 1, n, o, k 3, o, k 1, n, (o, k 5, o, k 3 tog,) 4 times.

20. (K 1 twd, o, n, k 3, n, o,) 4 times, k 2, p 6, k 1, p 1, k 1, p 1, k 1, p 6, k 3.

21. K 3, o, k 5, o, sl, n and b, p 1, sl, n and b, o, k 5, o, k 2, (o, n, n, o, k 1, n, o, k 1 twd,) 4 times.

22. (K 1 twd, o, n, n, p 1, n, n, o,) 4 times, k 2, p 8, k 1, p 8, k 3.

23. K 3, o 2, k 1, n, p 1, n, k 1, o, sl, n and b, k 1, n, p 1, n, k 1, o 2, (k 3, o, n, k 1, n, o,) 4 times, k 1, on last st k 1 and make 2.

24. K 3, n, (o, k 3, o, n, k 1, n,) 3 times, o, k 3, o, n, k 3, p 3, k 1, p 7, k 1, p 3, k 4.

Repeat from 1st row. To "k 3 tog" slip first stitch to right-hand needle, draw 3d stitch over middle stitch, then the stitch on right-hand needle over middle stitch, leaving one stitch on left needle, and twist it before knitting it. "N 3 tog" is knitted in usual way.

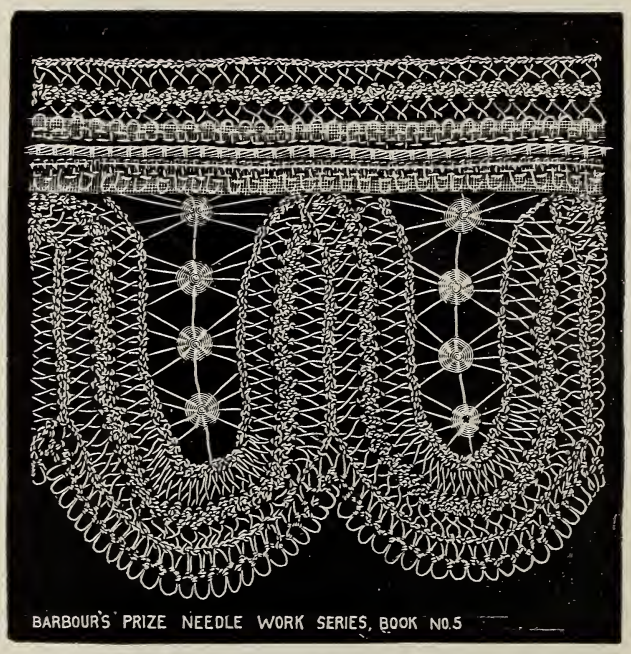
The beauty of this lace can hardly be shown by an illustration. I have it in use on a linen lawn waist, écru, worn over a black lining. It is cascaded down the front in two full rows with the insertion — upper part of lace — in the middle; two very full pieces are over the sleeves at the shoulder, and the insertion is inside the collar, with lace border falling outside. For other uses coarser thread may be chosen.

MALTESE LACE.

[Contributed by Mrs. R. A. HAWKINS, Okolona, Miss.]

Materials: Barbour's Irish flax thread, No. 100 and No. 120, 3-cord, 200-yards spools, steel hook, size 00, 2 hairpins, ½ inch and ¼ inch between prongs, and a strip of fine linen 1½ inches wide, and as long as desired to make the lace.

Directions for making the braid will be found in Book No. 4, page 31. Six yards will be sufficient for 1 yard of lace. Fasten in



Maltese Lace.

loop at end of braid, ch 1, put hook through loop from under side, pull thread through loop and st on hook, and repeat to form ch on both sides of braid. Use No. 120 thread, with large pin. Make a pattern, with deep scallops, baste the braid on it, fastening neatly wherever it laps or comes together, turn raw edge of linen strip in, double it and baste along top edge of scallops, joining where it touches the braid. Fill in the scallops with the spider-web or wheel sts, the top wheel made partially on the linen strip.

Make the purling on the small pin with No. 120 thread, with 1 dc in loop instead of 2. Take lace carefully from the pattern, and overhand purling to scallops, catching in each st. Sew a strip of the braid to upper part of linen, and press between cloths with moderately hot iron.

This pattern illustrates in a simple way the use of the Maltese braid in "modern lace making." Made in the fine thread, the lace is very dainty. In No. 40, with wheels of No. 35, it is very desirable for trimming bureau or sideboard scarfs. If desired, a strip of the new Ulster braid may be substituted for the strip of linen. Try making the braid of white and wheels of écru. For the benefit of those who may not be able to procure the size of pin wanted, will say that I took knitting needles of proper size, held centre over a lighted lamp, and when hot brought the ends together. This makes a nice, long pin.

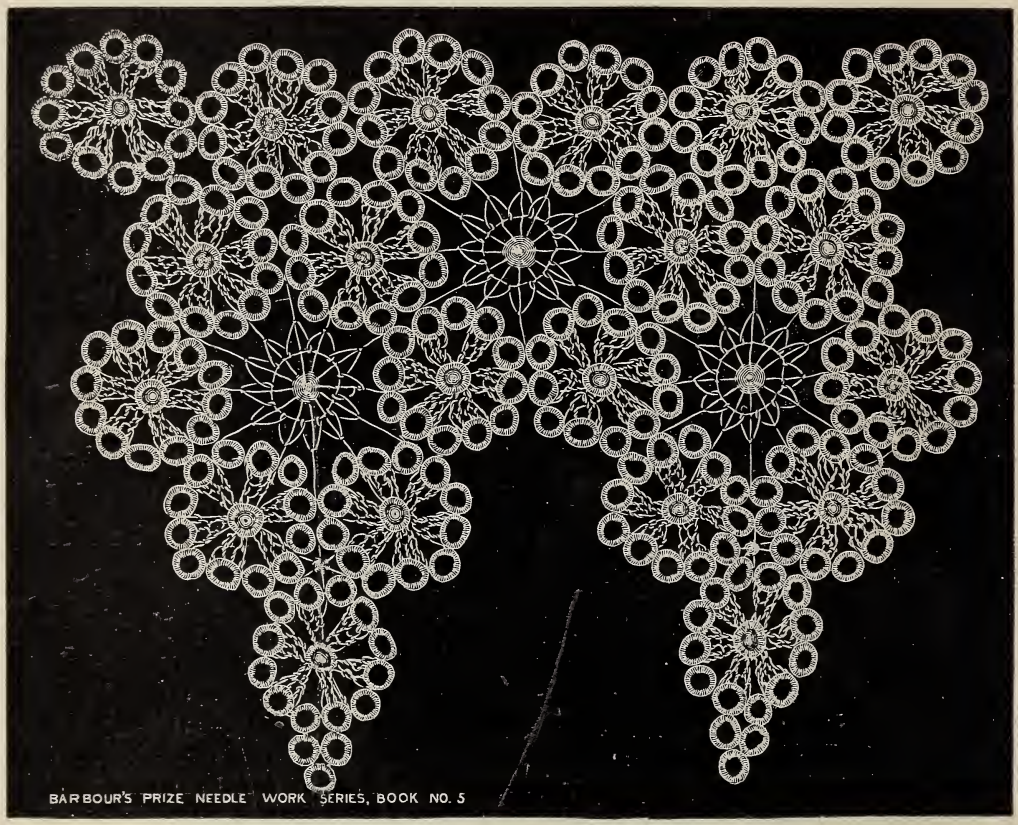
SCARF END.

[Contributed by Miss LENA THATCHER, Frankfort, N.J.]

Materials: Barbour's Irish flax thread, No. 50, 3-cord, 200-yards spools, and sewing needle large enough to carry the thread.

Wind thread around a lead-pencil 7 times, slip off, and work around ring with close buttonhole stitch 20 times, turn; work back with 4 open buttonhole sts over 8 sts, missing alternate sts and leaving a little loop of thread between, not drawing up tight; next row, work under each loop, 3 sts in all, then 2, then 1; this forms a point. Break thread, repeat 5 times, then make 6 rings without points by winding in same way, working 20 sts over, and fastening off securely. Join these to pointed rings in process of making, or afterwards by a few fine sts. Have points come inside of wheel, and join under small ring. Make as many wheels as wanted, joining in any desired arrangement with "spiders" or other simple lace sts. A row of wheels makes a pretty lace. For the straight heading, make a row of open sts back and forth till open space between wheels is

filled, then a row of close buttonhole st. One spool makes 1½ yards of this lace, or if placed in vandykes, ⅝ yard. For a scarf, different arrangements may be made for each end. Apply the lace



Scarf End.

and buttonhole closely to the material, cutting it away beneath. These wheels are effective for many purposes which will suggest themselves, and especially so made of coarse thread. No. 35 or No. 40 makes a handsome finish for a linen sideboard scarf. Besides being so durable, the Irish flax thread has a rich, lustrous appearance which is of itself ornamental.

ROSE MAT.

[Contributed by ELLA BOTTORFF, Corydon, Ind.]

Materials: Barbour's Ulster etching flax, size 4, 10 skeins, Nos. 20 and 21, for leaves, and 5 skeins, No. 110, for the roses, with steel hook, size 3.

Ch 22 sts, turn.

1st leaf: 10 dc, turn; dc in 1st, tc in next 2, tc and dtc in next,

Rose Mat.

2 dtc in next 2, dtc and tc in next, tc in next 2, dc in next, dc in tip, and work other side the same as 1st; turn, ch 2, dc in 1st st, ch

2, dc in next, and repeat around, making 2 dc with 2 ch between in tip of leaf. This forms the serrate edge, and is worked with shade 21, the centres of leaves with shade 20, and the stems with shade 21. Finish with 1 dc in stem chain, turn. 2d leaf: Ch 21, turn; dc in 12 sts, turn; ch 1, dc in 1st st, tc in next, tc and dtc in next, 2 dtc in next 6, 2 tc in next, tc in next, dc in next, dc in tip, ch 2, dc in tip, other side same, dc at base, make notched edge same as 1st leaf, then dc in next 9 sts on ch. 3d leaf: Ch 12, turn; dc in 10, and proceed like 1st leaf, then dc to end of ch. This completes the rose-leaf.

The roses are made exactly as are those in the beautiful "Rose and Leaf Doily," in No 4, from which, and the "Rose Spray Appliqué," in No. 3, I took my idea for the mat, combining the two. After the roses and leaves are made, place in position desired and fasten with needle and thread. An illustration can scarcely convey an idea of the beauty of this mat, which is especially charming placed under a rose bowl. If desired, écru flax thread, No. 25, may be used instead of the shade 110 etching flax, but the rich coloring and lustre of the floss give a particularly lovely effect.

WHEEL TIDY.

[Contributed by Mrs. A. GAMBLE, 99 St. François Street, Quebec, Canada.]

Materials: Barbour's Irish flax thread, écru, No. 40, 3-cord, 200-yards spools, or in balls, as preferred, steel hook, size 1. Three spools will be sufficient for a large tidy.

1. Ch 10, join.

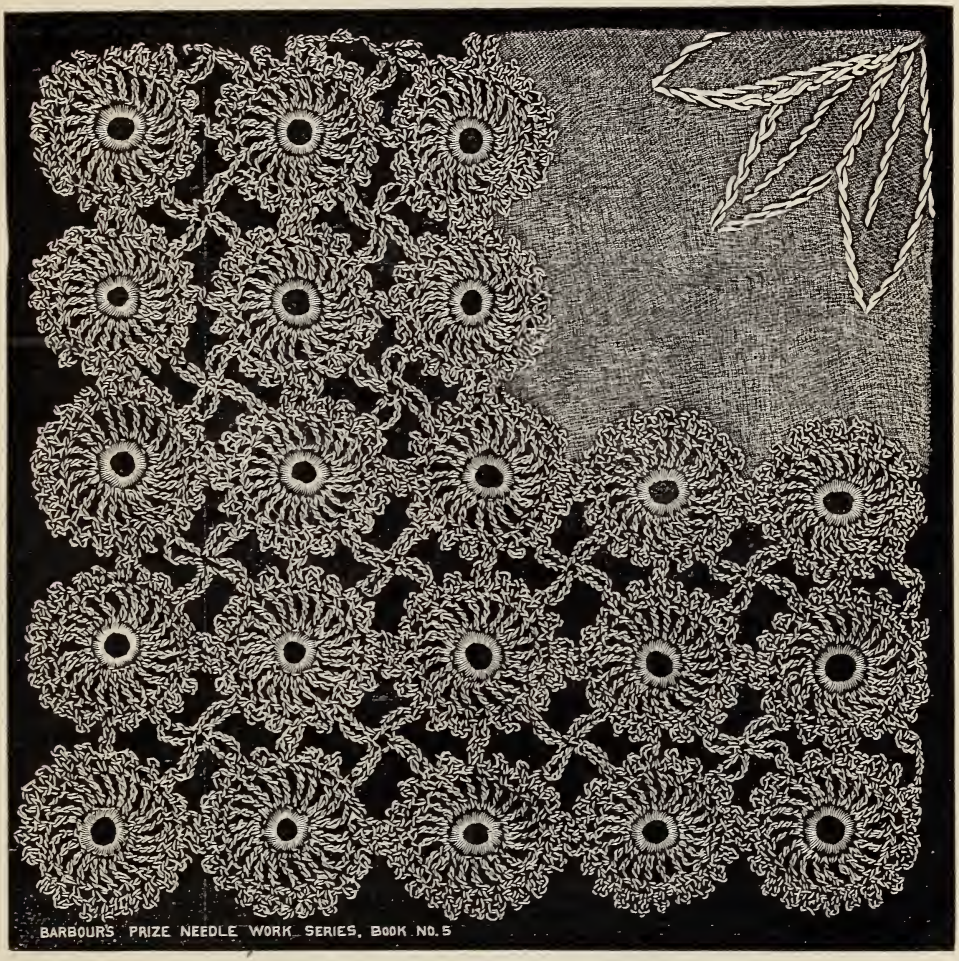
22 dc in ring, join to 1st dc.

3. Ch 5, 21 dtc with 1 ch between in dc of last round, join to 4th of 5 ch.

4. A picot (5 ch, 1 dc in 1st st of ch), 1 dc in 1st dtc of last round, repeat 20 times.

This completes the wheel, which is joined by a picot in working last round to corresponding picots on other wheels. It is useful for many purposes, for bedspreads, trimming for shades, scarfs, etc. For the loops between wheels, ch 5, catch in centre picot between

joining of 1st wheel, ch 4, sc in 1st st of 5 ch, ch 5, fasten in corresponding picot of next wheel, ch 4, fasten back as before, repeat twice and fasten off. Allow me to suggest the beauty and richness



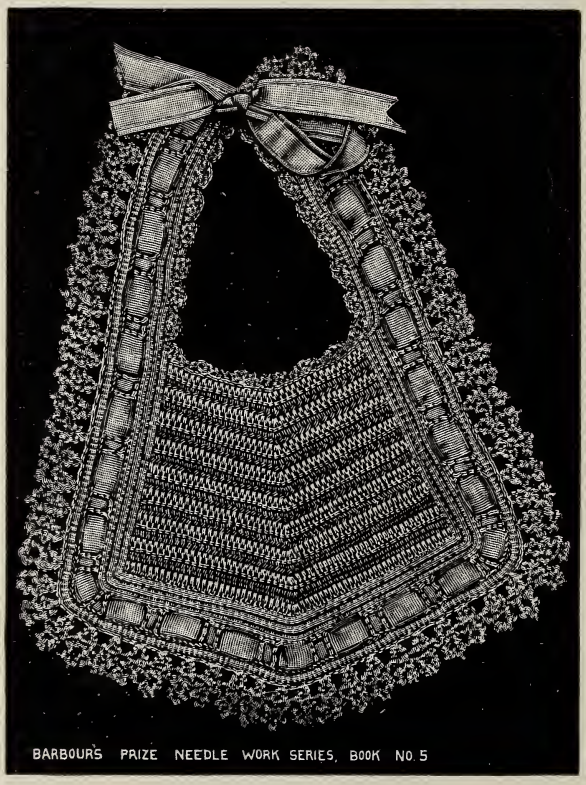
Wheel Tidy.

of laces made with the coarser numbers of the Irish flax thread. I have a beautiful lunch-cloth finished with lace and insertion of No. 25. We think here that lace is much richer and more effective when the coarser threads are used.

INFANT'S BIB.

[Contributed by ESTELLA BALL, Talmage, Kansas.]

Materials: Barbour's Irish flax thread, No. 50, white, 3-cord, 200-yards spools, steel hook, size 0, and a yard of ribbon one-half inch wide.



Infant's Bib.

Ch 45 sts, turn. Miss 3, tc in each of 20 sts, 3 in next, tc in each of 20, ch 3, turn. Make 15 rows in this way, putting tc in each tc, 3 in middle st, and ch 3 to turn. Catch in back of st to make ridges. Break thread. Make ch of 3½ inches (for half the neck), attach to narrow side, work dc all around, make ch of 3½ inches for other half of neck. Continue dc for 5 rows, widening at corners to make work smooth, and taking up only back loops. Next, make a row of dtc, missing 2 sts, and making 2 ch between

SCARF, WITH TRUMPET FLOWER DESIGN.

See
That all your Linen Thread carries this Trade-Mark.

Scarf, With Trumpet Flower Design.

MATERIALS:—Barbour's Ulster Rope Linen Floss, 3 skeins of No. 4, 2 of No. 4½, 3 each of No. 5, No. 20, No. 21 and No. 44, strip of light brown overshot linen 18 x 52 inches, and steel crochet hook, size 2.

HAVING the design prepared, proceed with the embroidery as shown by the engraving, filling the centre of flowers with French knots. While the shading and stitches are so plainly indicated by the engraving, and the style of work so simple that even the most inexperienced needleworker will not hesitate to undertake it, nothing more effective than this scarf can be imagined. Bold and striking in design and coloring, it conserves the best of taste, and will be found in perfect harmony with almost any furnishing. The linen is finished with a narrow hem, over which a fringe is drawn in two or three threads at a time, with the crotchet hook, using the same shades of floss as indicated for the embroidery. When completed, brush out and clip the ends of fringe to even it, and press the embroidery as directed in other descriptions. Any material liked may be chosen instead of the overshot linen. A tan denim would give a charming effect, as would also a linen in natural flax color. Barbour's Ulster Floss works almost equally well on any material and for any purpose.

FLAX
TRADE MARK

SEE THAT ALL YOUR
LINEN THREAD CARRIES
THIS TRADE MARK.

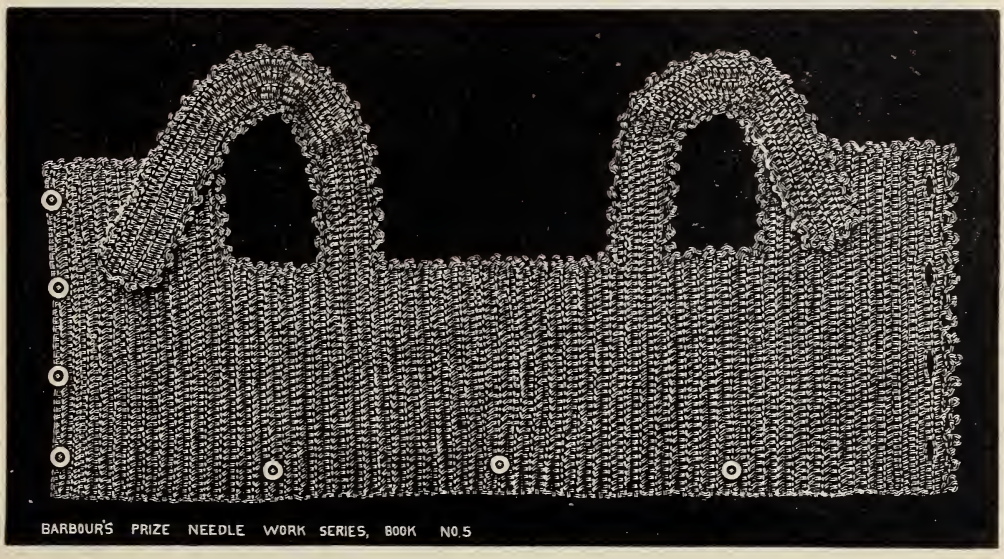
each, except at corners, miss only 1 for 4 times. Make three rows of dc, and for the border, ch 5, * miss 4, 2 tc, ch 1, 2 tc in next st, forming shell, ch 1, and repeat from * around bib and across ends of tab. Go around neck with * 1 dc, ch 1, miss 2, sh of 2 tc, 1 ch and 2 tc in next, ch 1, miss 2, and repeat from *. Make shs across other tab end, as before; then in 1st sh on edge, * 2 tc, 3 picots and 2 tc under 1 ch, ch 1, dc under 1 ch between shs, and repeat. The picots are of * 4 ch, 1 dc in 1st st, repeat twice from *. Run ribbon in the spaces formed by dtc, leaving ends in back to tie.

Although so simple, this little bib is extremely dainty. One spool of the thread is sufficient, and the only kind I find suitable is Barbour's, which is soft and smooth, and will always launder well. By choosing coarser or finer thread, size may be varied.

CHILD'S WAIST.

[Contributed by Mrs. T. H. Howley, No. 13 Maple Street, Newton, Mass.]

Materials: Barbour's flax macramé, and steel hook, size 2.



Child's Waist.

Chain 48 sts, turn. Make 24 rows in dc, working back and forth, with 1 ch to turn, and taking whole upper link of each st. In 25th

row leave space for armhole, working 14 rows of 38 sts. After 14th row, make a ch as long as the strip to go over arm is wanted, work back on this and down front, make 6 rows. In the model 68 sts were used for shoulder-strap. Work back and forth across front, 30 rows. If desired, the waist may be slightly narrowed at the bottom by using a smaller hook for 10 or 12 sts. Make other side same as 1st, working straight across or beginning at other edge and joining in the middle of front, as preferred. The buttonholes are made by missing 3 or 4 sts, working over the ch made same length in next row. Finish edge and straps with a little scallop of 1 dc in 1st st, ch 3, tc in 1st st of ch, dc in 3d st of foundation from last. Sew on buttons where wanted, and join straps according to size of arm. This waist is large enough for a child two years old, but may be made as much larger as desired. It is a great support, always cool, easily laundered, and practically indestructible.

DAISY DOILY.

[Contributed by Mrs. H. D. PLANT, 206 Lewis Avenue, Brooklyn, N.Y.]

Materials: A spool of Barbour's Irish flax thread, écru, No. 60, for crocheting, and No. 100, for sewing, crochet hook, size 0, and 5-inch square of scrim or linen.

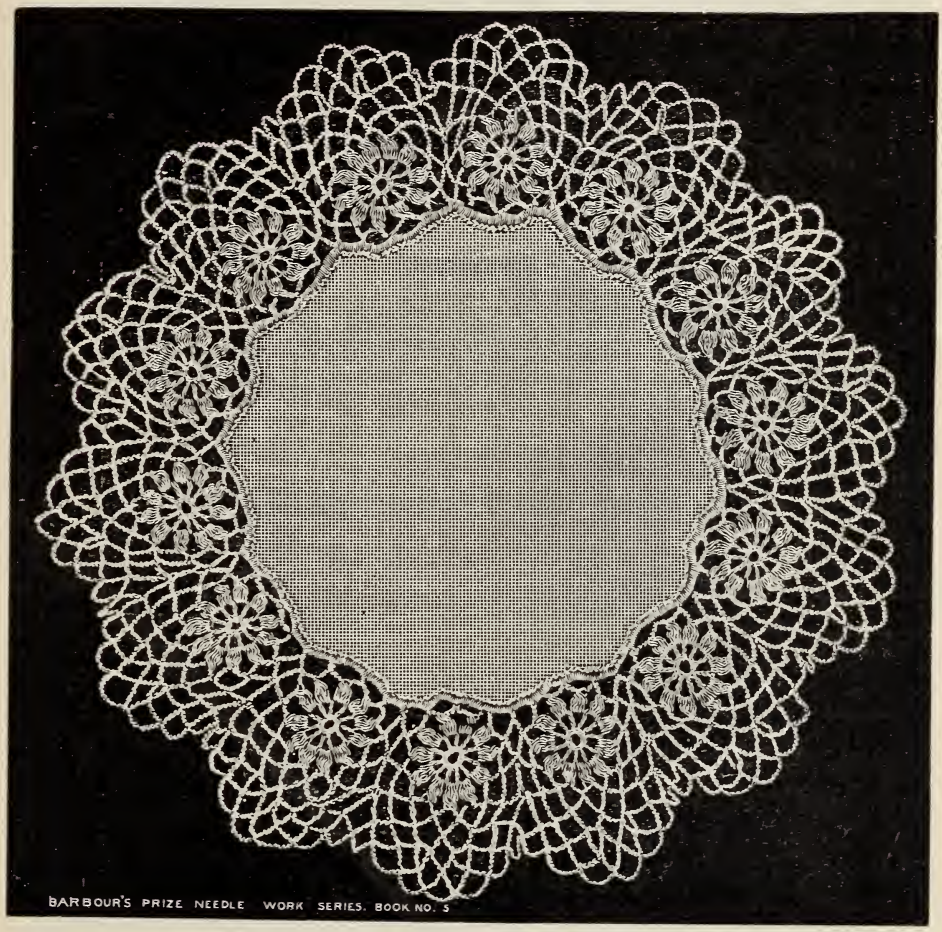
Ch 9, join.

1. Ch 5, 1 tc in each st of ch, each separated by 2 ch, ch 2, join to 3d of 5 ch.

2. Sc around next 2 ch, ch 4, 3 tc drawn tog at top by working off all at once in same 2 ch, * ch 4, 4 tc drawn tog at top around next 2 ch, repeat from * 9 times, then ch 2, 1 tc in top of 1st 3 tc.

3. Ch 9, fasten under next 4 ch, repeat 10 times, and fasten off neatly. Make 14 rosettes or "daisies" as described, join each at 2 points to the preceding one, leaving 2 ch loops at inner edge and 5 at outer to form the circle; then on inner edge work 5 dc around each ch loop. On outside loop work as follows: ch 9, fasten around next ch for 4 rows, increasing the number of loops

1 or 2 on each daisy by working twice under 1 loop in order to increase circumference and keep the work flat. Baste the square of scrim on a piece of stiff paper on which has been drawn a perfect



Daisy Doily.

circle 5 inches in diameter, baste the inner edge of the daisy circle carefully on the scrim along this line, fell with No. 100 thread in close sts, then rip from paper and cut scrim from under the crochet work. This also makes a very pretty pincushion cover, and a complete toilet set may be made to match. The number of thread may be varied to suit the purpose of the work.

TABLE MATS.

[Contributed by CARRIE L. HOLCOMB, Cairo, N.Y.]

Materials: Barbour's Irish flax thread, No. 25, 3-cord, 200-yards spools, and steel hook, size 3.

Make a ch of 51 sts.

1. 1 dc in 2d st of ch, 1 dc in each of next 49 sts, making 50 dc in all, 2 dc in last st you made 1 dc in, on other side of ch, 1 dc in each of next 49 sts, fasten with sc in 1st dc made, ch 1, turn.

2. Dc in last dc of last row, putting hook in back loop of st to form a rib, 2 dc in next st, 1 dc in each of 47 sts, 2 in next, 1 dc in next, 2 in next on the end, 1 in next on other side, 2 in next, 1 in each of 47, 2 in last, fasten in 1st dc of this row, ch 1, turn.

3. Dc in each of 1st 2 dc, 2 dc in next, 1 in each of 48 sts, 2 in next, 1 in each of next 2, 2 dc in next, on end, 1 in each of next 2, 2 in next, 1 in each of next 48, 2 in next, 1 in each of next 2, fasten as before, ch 1, turn.

4. Dc in each of 1st 3 sts, 2 in next, 1 in each of 48, 2 in next, 1 in each of next 3, 2 in next, at end, 1 in each of next 3, 2 in next, 1 in each of 48, 2 in next, 3 in each of next 3, fasten.

Continue working as described until you have 24 ribs, being careful to always widen with 2 dc in 1 of the dc belonging to the last widening, also to take up the back loop and form the rib.

For the border: 1. Ch 6, miss 1, dc in each of next 4, * ch 5, miss 2, dc in each of next 4, repeat from * around 1st corner, then * ch 5, miss 3, dc in each of next 4, repeat from last * across side to next corner, * ch 5, miss 2, dc in each of next 4, repeat from * all around end, make other side like 1st, and finish end as described. It may be necessary sometimes to miss more sts, or use same st twice, as the sts may not come out even in all sizes of mats. One must use judgment.

2. Ch 3, * dc in 2d and 3d of 4 dc, ch 3, 4 tc under 5 ch, ch 3, repeat all around, sc in each st of 3 ch at beginning.

3. Dc in top of each of 4 tc, * ch 5, dc in top of 4 tc, repeat, ch 5, and join with sc.

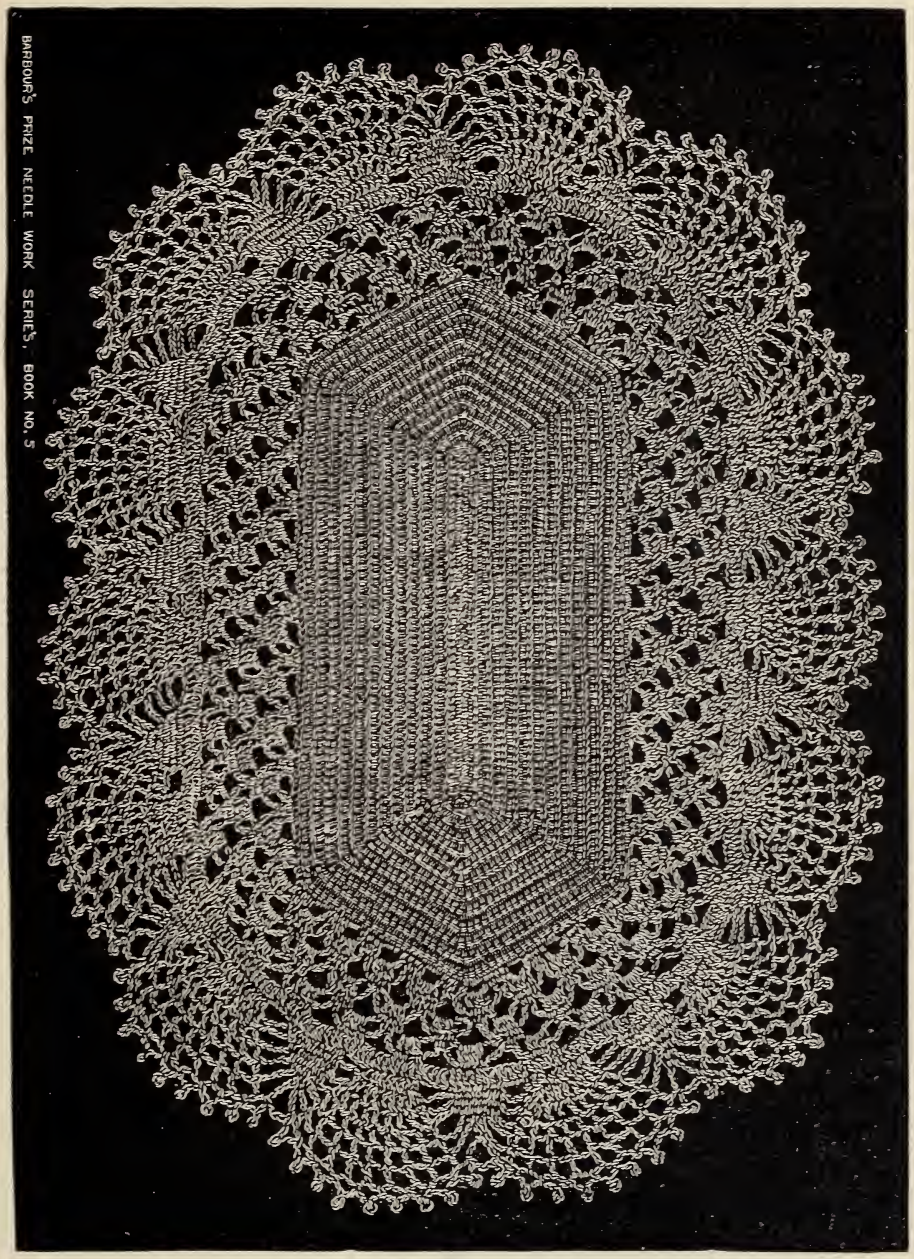


Table Mats.

4. Ch 1, dc in 2d and 3d dc, * ch 3, 4 tc under 5 ch, ch 3, dc in 2d and 3d dc of previous row, repeat, and make sc in each st of 3 ch at beginning.

5. Like 3d row.

6. Like 4th row.

7. Dc in top of each of 4 tc, * ch 5, dc in each of 4 tc, repeat from * around 1st corner, ch 4, dc in each of 4 tc, across side, then ch 5, dc in each of 4 tc around end to next side, make this like 1st side, and end like beginning, ch 5, and join.

8. Tc in each st all around mat; when going around the 6 corners it will be necessary to widen by making 2 tc in same st several times. No definite rule can be given for this, there is such a difference in the method of work; just enough widening should be made to have the mat lie smooth and even.

9. Ch 3 for 1st st, 1 tc in each of next 8 tc, * ch 5, miss 5, 1 dc in each of next 9 sts, ch 5, miss 4, 1 tc in each of 9 sts, repeat from *, and join.

10. Ch 4, 1 tc in each of next 8 tc with 1 ch between each, * ch 5, 8 dc in 9 dc, ch 5, 1 tc with 1 ch between in each of 9 tc, repeat through row, and join.

11. Ch 5, 1 tc in each of 8 tc with 2 ch between, * ch 5, 7 dc in 8 dc, ch 5, 1 tc with 2 ch between in each of 8 tc, repeat.

12. Like 11th row, with 5 dc in 7 dc.

13. Ch 6, 1 tc in each of 8 tc with 3 ch between, ch 5, 3 dc in 5 dc, * ch 5, 1 tc with 3 ch between in each tc, ch 5, 3 dc in 5 dc, repeat.

14. Like 13th row, putting 1 dc between 1st and 2d dc.

15. Sc in 1st 2 sts of 3 ch, * ch 5, sc in 2d st of 5 ch, forming a picot, ch 2, dc in centre of next 3 ch, repeat from * 6 times, make a picot, dc under 5 ch, ch 4, dc under next 5 ch, and continue through the row.

There are 5 mats in the set, a large one with 80 sts for the centre, and having 40 ribs, 2 having 24 ribs, like that described, and 2 with 35 sts and 24 ribs. Six spools of thread will be required. The mats are prettier if worked tightly.

STAR CENTRE–PIECE OR TIDY.

[Contributed by Miss CARRIE FINCH, Keesville, N.Y.]

[Illustrated on page 43.]

Materials: 2 spools Barbour's Irish flax thread, No. 40, 3-cord, 200-yards spools, and steel hook, size 1.

Ch 8, join. Ch 3 for a tc, fill ring with tc, join, ch 3 again, and make 5 rows of tc, widening to keep the work flat. Begin each row with 3 ch, and join at end.

6. 22 groups of 4 tc each, with 1 ch between.

7. 4 tc, ch 1, 4 tc, ch 2, and repeat.

8, 9, 10. Same as 7th row, only with chs of 3, 4, and 5 over ch 2.

11, 12, 13, 14, 15, 16, 17. Same, increasing 1 st of ch each time, and with 2 ch instead of 1 between points; in 17th row, 3 ch.

18. Ch 11, 4 tc, ch 2, 1 tc under 3 ch, ch 2, 4 tc, and repeat. The points now begin to decrease, making 1 less st in ch between 4 tc each time, and 1 more loop of 2 ch, or sp; in the 28th row the groups of 4 tc are separated by 1 ch, and 12 sps between.

29. 4 tc on tc, 1 in ch, 4 on tc, then 13 sps.

30. 6 tc in centre of 9, 14 sps.

31. 5 tc in centre of 6, 15 sps; decrease to 4 tc, then to 2, with 17 sps. Last row of 198 sps.

Border: Ch 7, miss a sp, dc in next, and repeat. Next row, 2 tc separated by 7 ch in each loop of 7 ch, 1 ch between. Next, sh of 3 tc, 2 ch and 3 tc under each loop of ch; 2 tc separated by 7 ch in each sh, then a picot edge of 3 dc under 7 ch, 3 picots of 5 ch each, caught in 1st st of ch, 3 dc under 7 ch, 1 dc between, and repeat.

This is an original design, and thought very pretty. If desired it may be made in coarse flax thread, for a table-mat.

PINEAPPLE TIDY.

[Contributed by Mrs. G. M. BRYSON, Key West, Florida.]

Materials: 3 spools Barbour's Irish flax thread, white, No. 60, 3-cord, 200-yards spools, steel hook, size 0, 1¾ yards ribbon, 1¼

inches wide, and 3 plush balls, or ends of ribbon may be fringed, if preferred.

Ch 350 sts, turn.

1. Miss 4, * tc in next 4 sts of foundation ch, ch 6, miss 6, dc in each of next 6 sts, ch 6, miss 6, and repeat from * making 15 "pineapples" in all; ch 4 at end, and go down other side of ch in same way, putting tc in tc, dc in dc, etc.

2. After last 4 tc, ch 2, 2 tc separated by 2 ch under turning ch of 1st row, ch 2, * 3 tc on 4 tc (between 1st and 2d, 2d and 3d, 3d and 4th,) ch 6, 5 dc on 6 dc, ch 6, and repeat from *, turning at end as described and going down other side.

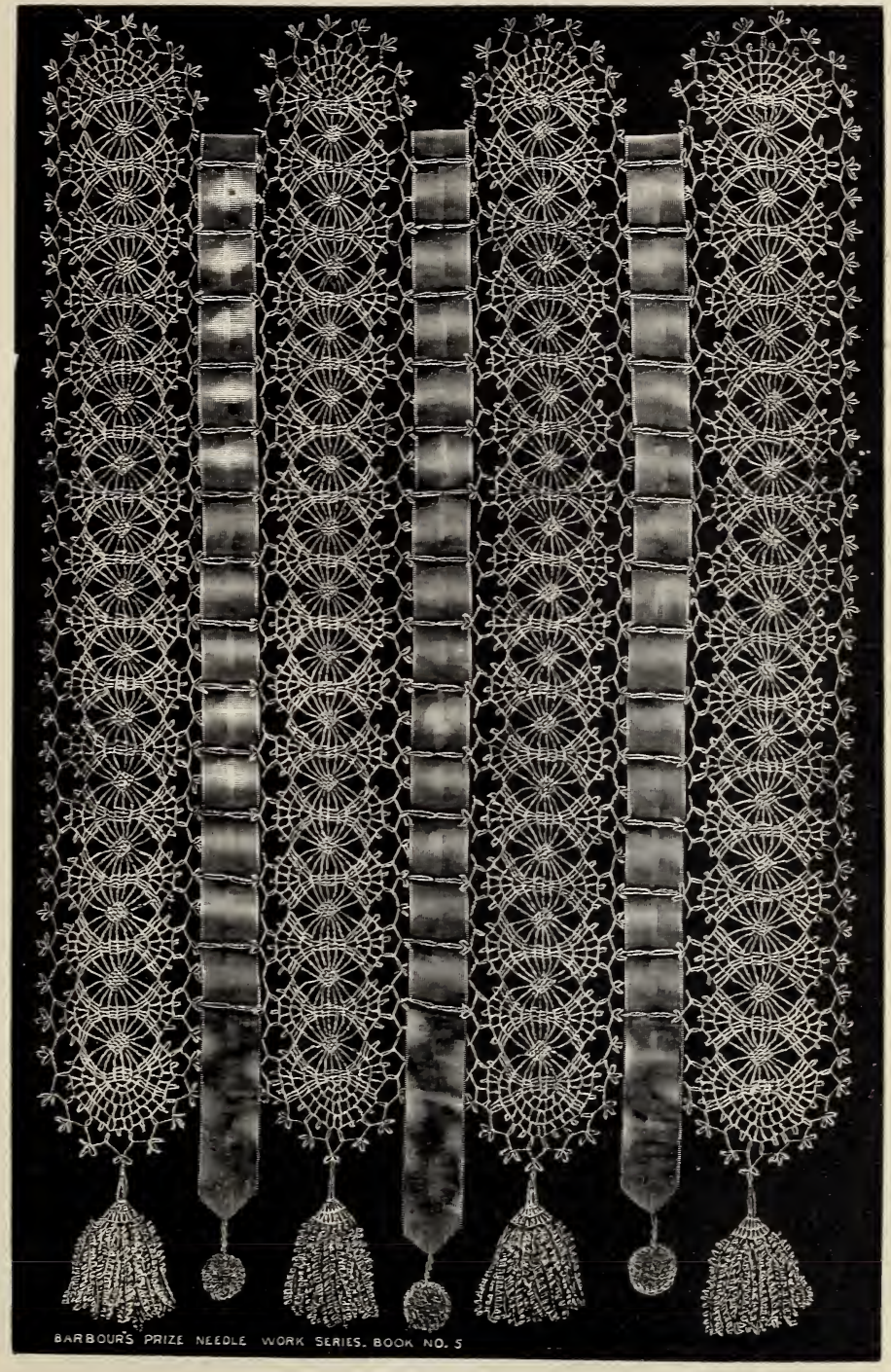
3. (Ch 2, and 1 tc under 2 ch,) 4 times, putting 2 tc under centre 2 ch, ch 2, * 2 tc in 1st of 3 tc, 1 in 2d, ch 2, 1 tc in same place and 2 tc in 3d tc, ch 6, 4 dc in 5 dc, ch 6, and repeat from * turning as described.

4. (Ch 2, 1 tc under 2 ch,) 6 times, putting 2 tc under centre ch, ch 2, * 3 tc on 3 tc, ch 2, 2 tc separated by 2 ch under 2 ch, ch 2, 3 tc on tc, ch 6, 2 dc on 4 dc, ch 6, repeat from * around, turning as described.

5. Ch 8, catch back in 5th st from needle to form picot, tc in 1st sp, and continue around end, putting 2 tc in centre ch as before, after 9 picots, * 3 tc in 3 tc, picot, tc under 2 ch, picot, tc under next ch, picot, tc in same place, picot, tc in next space, picot, 3 tc on 3 tc, repeat from * around, turning as described.

6. Ch 3, 3 picots of 8 ch each caught in same st, ch 3, miss 1 picot, fasten in next, repeat, fastening in the 2 centre picots where the tassels are to be attached, and missing 2 picots, 1 on each side of the 3 tc. Otherwise, the picots are caught in alternate loops. On the side of the insertion which is to be joined for the ribbon to run in, the centre picot, after missing the 3 tc, is of 12 instead of 8 chs. When making last row of 2d, 3d, and 4th strips, join by the 12 ch picots (ch 6, hook through centre of picot on other strip, and draw thread through both sts).

For tassels: Ch 7, join; ch 3, 21 tc in ring, join; ch 4, 21 tc separated by 1 ch in tc of last round, join; ch 3, 27 picots of 8 ch caught with dc in 5th st from hook, ch 3, catch in 1st sp, and



Pineapple Tidy.

repeat forming 21 loops. Join tassels to centre picot on lower end of tidy by two 12-ch loops. These tassels are very effective.

Cut ribbon in 3 pieces, fasten around upper bar, and weave each under and over to bottom, fold in a point and attach ball or fringe end.

Made of No. 40 écru flax thread, this design makes a beautiful chair-back. May be made larger or smaller as preferred. The coarser thread makes a most effective piece of work.

WORK-BASKET.

[Contributed by JULIA D. SMITH, Box 159, West Medway, Mass.]

[Illustrated on page 43.]

Materials: Barbour's Irish flax macramé, 4-ounce balls, steel hook, size 7, and 1¼ yards No. 9 ribbon.

Begin with a chain of 5 sts. Work around and around with tc, widening to make the mat lie flat until you have a circle 7 inches in diameter, or as large as the bottom of the basket is wanted. Make 3 stc, 3 dc, and 3 sc, to complete circle, then ch 20 for side of basket.

1. Sh of 3 tc, 2 ch and 3 tc in 5th st of ch, miss 1, tc in next, ch 8, miss 8, tc in next, miss 1, sh in next, miss 1, tc in last, sc in 3 sts on edge of basket, turn.

2. Tc in tc, sh in sh, tc on tc, ch 8, tc on tc, sh in sh, ch 3, turn.

3. Sh in sh, tc in tc, ch 4, dc in 1st 8 ch, over 2d 8 ch, tc in tc, sh in sh, tc in tc, sc along side, turn.

Repeat these rows around circle, leaving a plain ch between those connected. To make the top larger, and give necessary slant, make upper shells of dtc, say every other row, trying the basket occasionally on the basin or whatever is used for mold. When completed, join first to last row. There are many methods of stiffening this work. The article may be dipped in thin glue or varnish, or — a method I have found useful — rubbed well in a paste made with three heaping spoonfuls of starch, a teaspoonful of sugar, and a spoonful

of thick glue, cooked with boiling water. This makes not more than a quart of the paste. The mold should be oiled to prevent sticking as the article dries upon it. When thoroughly dry, remove from mold, run ribbon in spaces, tie in a bow, and, if desired, line bottom and sides with pasteboard, covered with silk to match ribbon and slightly wadded on one side. Little pockets may be added for thread, floss, etc., and the whole rendered very pleasing as a gift. Nothing surpasses the flax macramé for work of this kind, of which so many useful articles are made. It works so smoothly that it is a pleasure to use it, and — particularly if varnished — has the effect of rich carving, which can never be obtained by use of cotton macramé.

CENTRE-PIECE, WITH STAR BORDER.

[Contributed by Mrs. BETTY PETERSEN, Lövegaard Slagelse, Denmark.]

Materials: Barbour's Irish flax thread, No. 25, 3-cord, 200-yards spools, steel hook, size 2, hemstitched linen square, 7½ inches, and 5 skeins Ulster etching flax for surface embroidery.

1. Begin in centre of star with 8 ch, join, ch 3, fill ch with 30 tc, join.

2. Ch 3, * tc in next st, 6 tc in next, catching last tc back into 1st to form a "puff," tc in each of next 2 sts, ch 2, and repeat from * 5 times, joining to top of 3 ch.

3. Ch 3, * puff in next st, tc in next, puff in next, tc in each of next 2, ch 2, tc in next 2, and repeat from * 5 times, making 1 tc after 2 ch beside the 3 ch at beginning, and joining.

4. Ch 3, * puff in next st, tc in next, puff in next, tc in next, puff in next, 2 tc in next 2, ch 3, 2 tc in next 2, and repeat from *, making a tc after 3 ch and joining to 3 ch, at beginning.

5. Ch 3, * puff in st over 1 tc, tc in next st, puff in next, 2 tc in next 2, ch 2, dc in centre of 3 ch, ch 3, dc in same place, ch 2, miss 1st tc, tc in next, and in st over puff, and repeat from *, joining as usual.

6. Ch 3, * puff in tc between puffs, 2 tc in next 2 sts, ch 2, dc in 2 ch, ch 3, dc in same st, ch 3, dc in centre of next ch, ch 3,

dc in same place, ch 2, miss tc, tc in next 2 sts, and repeat from *, joining as usual.

7. Ch 3, 3 tc over puff, * ch 3, picot (as before) in centre of next ch, ch 3, picot in centre of next ch, ch 3, picot in centre of

Centre-piece, with Star Border.

next ch, ch 3, 4 tc in st over puff, and repeat from *, joining, after last ch, to top of 3 ch.

8. Ch 9, miss 4 tc, fasten in 1st st of ch following, picot (ch 3, dc in same st), ch 4, fasten between picots of last row, picot, ch 9, fasten between next picots, picot, ch 4, fasten in st before 4 tc, picot, and repeat from 1st.

9. Ch 5, * tc under 9 ch, ch 3, dc in 1st st of ch, repeat to give 5 tc and 4 picots, ch 3, fasten under ch between 2 picots of last round, ch 3, and repeat from * 11 times, fastening under ch loop at beginning and breaking thread.

For the square shown, 12 stars are required, and these are joined by picots when working last round, or with needle, as preferred. They are joined at corners by a wheel made thus: Ch 6, fill with dc, ch 4, picot (ch 3, fasten in 1st st), ch 1, tc in dc of ring, ch 1, picot, ch 1, tc in 2d dc, repeat to form 6 picots, make 4 tc, each separated by 3 ch, without picots, join; turn, ch 1, picot, ch 2, join to picot of side star, ch 2, picot, tc under 3 ch in wheel, ch 2, dc over next tc, ch 2, tc under 3 ch in wheel, ch 1, picot, ch 3, join to corner star, ch 3, picot, dc in top of tc, ch 2, and repeat to join other side star. Make a ch around square, so it will lie smoothly, work a row of dc, then of tc, separated by 1 ch, widening at corners, then a row of dc, and join to linen square. Any little joining-wheel may be used that is preferred. This is a very handsome design for bedspread, and may be utilized in a variety of ways. The beauty of the heavy threads in crochet work can scarcely be imagined.

PHOTOGRAPH FRAME.

[Contributed by ELLA H. STRATTON, Holliston, Mass.]

[Illustrated on page 43.]

Materials: 2 skeins Ulster rope linen floss, shade No. 20, 1½ dozen rococo molds, steel hook, size 3, and 1½ yards pink ribbon, an inch wide.

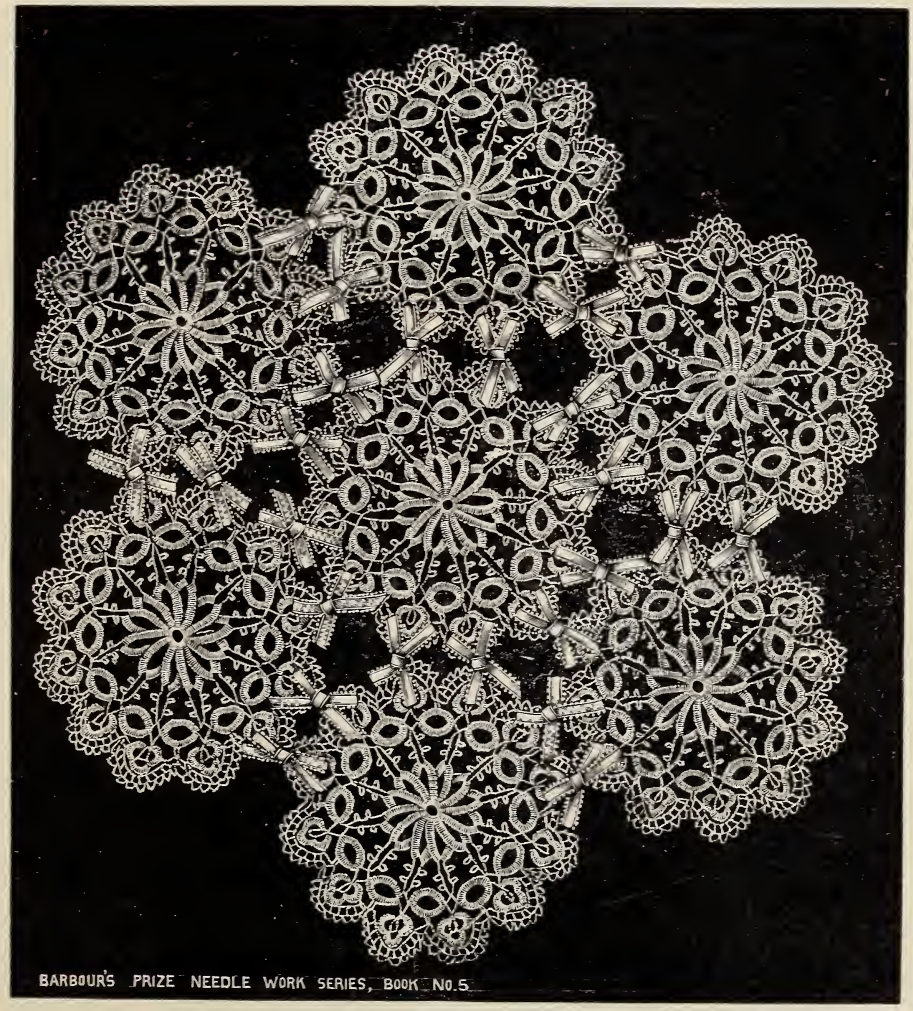
Dc around half 1st mold, then take another, dc half around that, joining as you work, until all have been used. Work entirely around last mold, then finish, catching into joining with 1 sc. Join first to last. Arrange in oval to fit photograph, cut a narrow oval of cardboard, same shape, cover with green silk, run the ribbon in and out of each oval (first carrying a stitch across, lengthwise, over which the ribbon may form a puff), and tie in a bow at top. Fasten the cardboard shape to the back, and put a band of elastic across to

hold photograph in place. Rings may be used in place of molds, and "spider-wheels" worked in each mold instead of the ribbon puff. Ulster floss is beautiful for this mold-crochet.

OLD ENGLISH TIDY.

[Contributed by Miss ANNIE M. QUACKENBUSH, Warwick, N.Y.]

Materials: Barbour's Irish flax thread, écru, No. 70, 3-cord, 200-yards spools, steel hook, size 0, and 5 yards baby ribbon.



Old English Tidy.

Ch 10, join.

1. Ch 20, dc in loop of 10 ch; repeat 11 times, making 12 chs of 20.

2. 15 tc in 1st loop, * ch 8, dc back in 6th st to form picot, repeat from * once, ch 19, turn work, fasten in 14th st (from needle), turn, 28 tc under ch loop, fasten with sc in 1st of tc, ch 12, join in 8th st, * ch 5, dc under loop of 8 ch, repeat from * twice, turn; 1 dc, 9 tc and 1 dc under each 5 ch, 1 dc in 1st st after cloverleaf, ch 6, dc in 3d of 5 ch, * ch 8, dc in 6th st from needle, repeat from * once, ch 2, and 15 tc under same ch of 20. All other points the same, except the 28 tc, which in 2d and succeeding points should be 14 tc, fasten with sc in 4th st of 6 ch, 14 tc in same loop, fasten in 1st tc with sc, break thread after last point.

3. Tc on 7th and 8th of 14 tc of last row, ch 4, dc in 5th st of cloverleaf, * ch 8, dc in 5th st of next scallop of leaf, repeat from * once, ch 4, repeat from beginning of row.

4. Tc on 2d tc of previous row, ch 2, tc on 1st dc, * ch 2, miss 1, tc on next st, repeat from * 8 times, ch 2, repeat from beginning.

5. Dc on tc of previous row, ch 5, miss 2 ch, dc under next 2 ch, * ch 5, dc under next 2 ch, repeat from * 7 times, ch 5, miss 2 ch, and repeat from beginning.

Seven wheels are required for the tidy. Tie together in centre of each touching scallop with knots of baby ribbon. The wheels make lovely little tumbler doilies. In No. 40 thread, with steel hook, size 1, a much larger doily is had. It is of course understood that the designs given may all be worked in coarser thread, according to the use for which the article is wanted. Two and one-half spools of thread are required for the tidy, as made.

NIGHT-DRESS CASE.

[Contributed by Miss Olivia T. Closson, Washington Barracks, Washington, D.C.]

Materials: 2 spools Barbour's Irish flax thread, écru, No. 60, 3-cord, 200-yards spools, 2 steel knitting needles, No. 17, 4 yards inch-wide ribbon, and a piece of silk or silesia 18 × 30 inches.

SOFA PILLOW IN DELFT EMBROIDERY.

FLAX
TRADE MARK

SEE THAT ALL YOUR
LINEN THREAD CARRIES
THIS TRADE MARK.

Sofa Pillow in Delft Embroidery.

MATERIALS:—Barbour's Ulster Rope Linen Floss, 2 skeins No. 151, 3 of No. 152, 4 of No. 153, 3 of No. 154 and 155, and 4 of No. 156, two squares of blue denim, 20 x 20 inches, and square of white duck or canvas 14 x 14 inches.

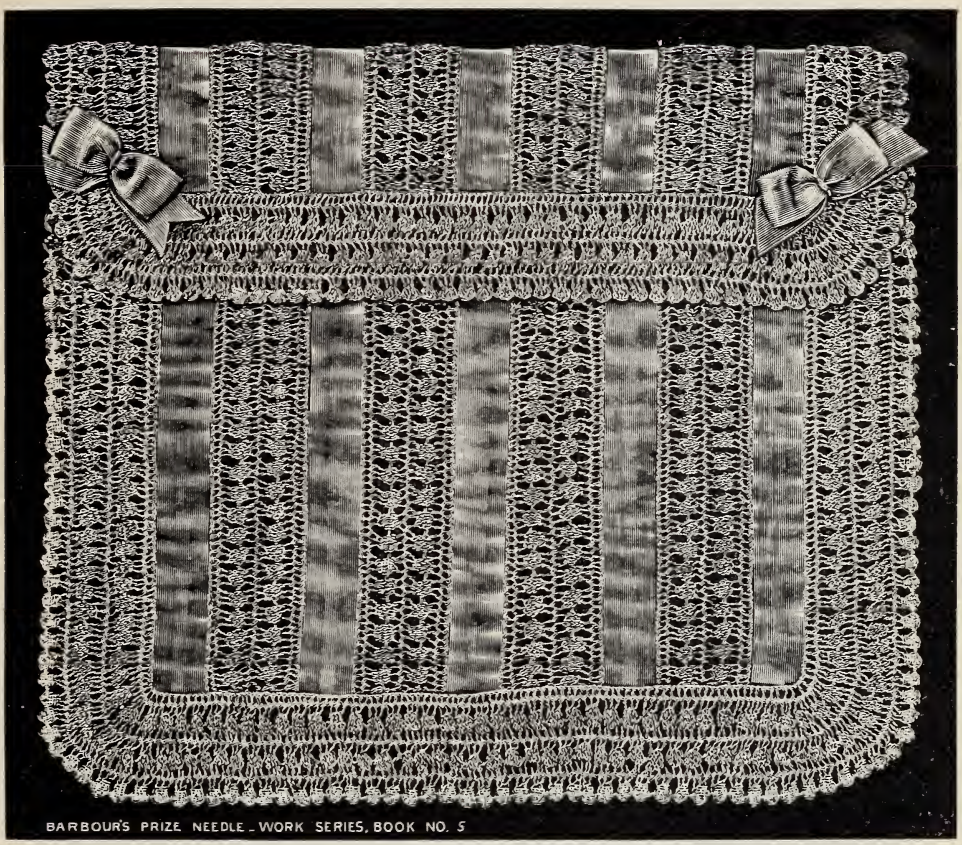
THE quantity of Ulster Floss given is for the embroidery. Having the design transferred or stamped upon the canvas, proceed to work it as clearly indicated by the engraving. If desired, the shading may be varied, but that shown by our model is very effective, having the appearance of a charming piece of brush-work or china painting, its beauty increased by the lustre of the Ulster Floss. When the embroidery is finished, press face downward over soft cloth, as already directed, turn in the raw edge and fasten securely to the centre of the denim square designed for top of pillow. For this joining Barbour's spool linen, No. 50, is most suitable. The cord surrounding the embroidered square may be purchased, or, which is better, made of Barbour's Ulster Rope Linen, shade 152 or 153, couched on by crossing at even distances with a strand of the floss a shade darker. Divide a skein evenly, having it full length, join to the next skein by sewing to the square firmly with thread referred to, and cover this with a couching strand. The floss may be twisted slightly as the work proceeds. Join the denim squares, on three sides, put in the pillow, sew up, and finish edge either with cord or frill.

See
That all your Linen Thread carries this Trade-Mark.
FLAX TRADE MARK

Turn up 14 inches for the case, leaving 4 inches for the flap. Make the lace cover and put on after the bag is completed, binding and facing the raw edges with ribbon.

INSERTION. — Cast on 18 sts.

1. K 2, * o, p 2 tog, k 4, repeat from *, o, p 2 tog, k 2. It



Night-Dress Case.

will be understood that 1 "over" is required in purling, hence is not mentioned.

2, 3, 4, 5. Like 1st row.

6. K 2, * o, p 2 tog, cast off 3, pull last st out to make good-sized loop and in this make 4 sts, knitting 1st on upper thread of loop, 2d on under thread, 3d on upper, and 4th on under thread; repeat from *, o, p 2 tog, k 2.

Repeat from 1st row.

EDGING. — Cast on 20 sts.

1. Sl 1, k 1, * o, p 2 tog, k 4, repeat from * twice.
2. * K 4, o, p 2 tog, repeat from * twice, k 2.
3. Like 1st row.
4. Like 2d row.
5. Like 1st row.
6. * Cast off 3, making loop as in insertion and knitting 4 in it, o, p 2 tog, repeat from * twice, k 2.

This pattern is very simple, but extremely effective if knitted loosely. It is desirable for any purpose, as it may be widened at pleasure, and have a border added at the top if desired. In casting off 3, slip 1st of the 4 plain stitches, knit and bind over 3, drawing the last stitch out as directed.

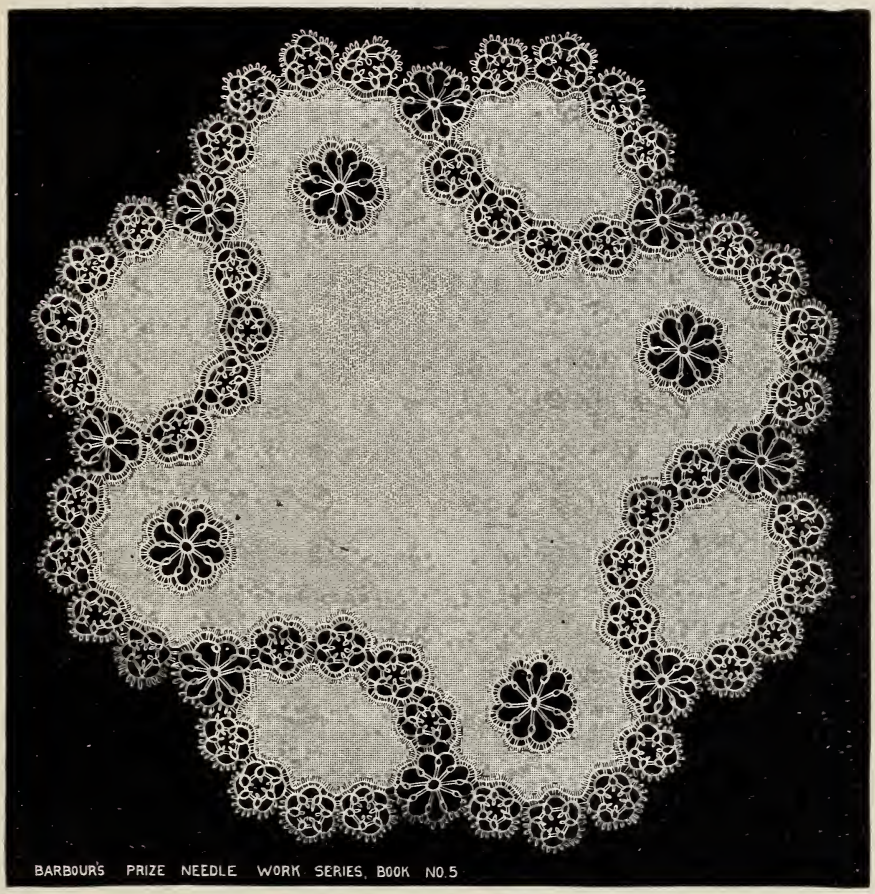
TATTED CENTRE-PIECE.

[Contributed by Mrs. GWEN KEYES, Red Oak, Iowa.]

Materials: Barbour's Irish flax thread, No. 70 and No. 80, 3-cord, 200-yards spools, either écru or white, two shuttles, and a half-yard of India or butcher's linen. Fill the shuttles with No. 80, which is used for the tatting.

For the wheels at ends of ovals, make 9 picots, each separated by 2 dk (double knots); close, and cut thread. The picots should be made ¼ inch long. Next row, make 5 dk, fasten to a picot of centre, 5 dk, close; fasten on 2d shuttle, make 2 dk, 5 p separated by 2 dk, 2 dk, then another ring like the 1st, joined to centre p, and so continue around. Of these wheels 8 will be needed. For the small wheels forming the edge, make 5 dk, 3 p separated by 2 dk, 5 dk, close; then, with the 2 shuttles, a chain of 2 dk, 5 p separated by 2 dk, 5 dk; continue rings and chains of scallops alternately until there are 6 of each, fastening the rings to each other by 1st p. In making, fasten each wheel to preceding by middle p of last chain. For the large single wheels, make like those at end of ovals, only having the centre picots longer, and the chains begun

and ended with 4 dk instead of 2 dk. Cut the linen 15 inches square, fold, and round the edge in scallops. It is better to cut a paper pattern and mark it on the linen. Baste the tatting on closely, placing the edge wheels on a line, buttonhole all around



Centre-Piece.

with No. 70 thread, then cut the linen carefully from beneath. Press the work with a wet cloth over it. Heavier linen and coarser thread may be used with excellent effect. Lovely points for collar may be made of the small wheels, using 10 for each, and filling the little spaces at the top where the wheels are set slightly apart with half-wheels. Sew to a little band of ribbon, to go inside the collar.

The point referred to measures 5½ inches across and is 3 inches deep, but the arrangement of the wheels may be varied as one chooses, and of as fine thread as liked. Of No. 250 (Barbour's honiton lace thread), they are as dainty as the most beautiful point lace. Work of this kind done with this thread has a glossiness and beauty never obtained by the use of cotton, and is superior to silk for purposes described.

TORCHON LACE AND INSERTION FOR HANDKERCHIEF.

[Contributed by Mrs. CONRADINA WILSON, Box 3371, Boston, Mass.]

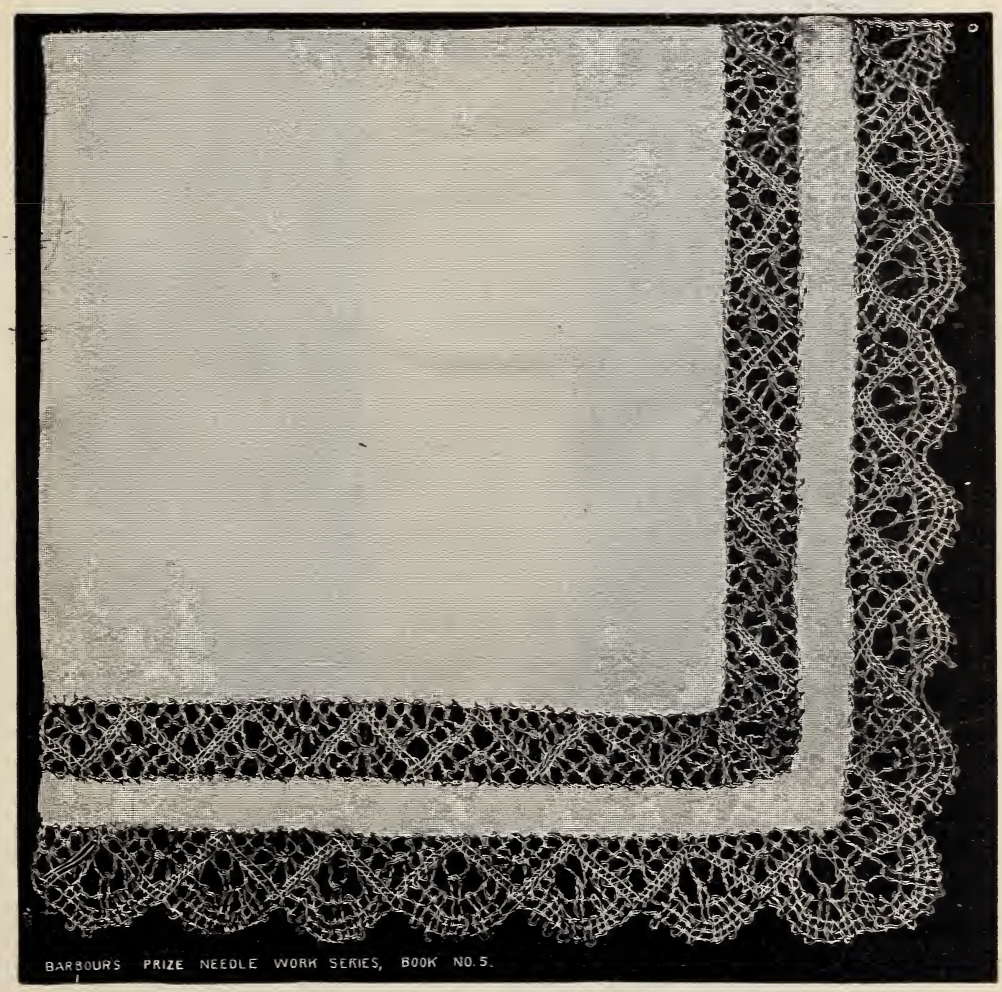
Materials: Barbour's new lace thread, No. 250, 2-cord, 200-yards spools, 10 pairs bobbins, small pins, lace desk, and pattern.

Measure 5 yards thread, and beginning at the ends, wind half on each of 2 bobbins; wind 10 pairs thus. Pin 1 pair in A, B, C, D, E, F, G, H, and 2 pairs in I. Ht 9th and 10th, pin in J, close and twist; repeat through 10 pairs to 1st and 2d, with pin in R, cl, tw.

Start the lace with the scallop, which is made with wt; wt 6th and 7th, 7th and 8th, 8th and 9th, 9th and 10th, pin in 1, close; to left, using 5th pair, pin in 2, close; to right, pin in 3, close; to left, using 6th, pin in 4, close; to right, pin in 5, close; to left, using 4th, pin in 6, close; to right, pin in 7, close; to left, using 6th, pin in 8; to right, pin in 9; to left, using 5th, pin in 10; to right, pin in 11, then wt to 5th pair.

Net ground between scallop and spider: Ht 3d and 4th, 4th and 5th, pin in 12, close. (As the pin is always closed unless otherwise specified, it need not be mentioned.) Ht to 2d pair, pin in 13th; ht to 7th, pin in 14; ht to 3d, pin in 15; continue working back and forth, adding a pair on right and leaving a pair on left, each time, pinning in 16, 17, 18, 19, 20, and 21. Then ht to 10th, wt 9th and 10th, pin in 22, ht to 6th, tw 5th, 6th, 4th, 3d, 2d, and 1st once. The 15th time this net ground is made, which is in last scallop at corner, continue thus: pin in 48, close 7th and 8th. (In making the insertion, after this, wt 9th and 10th, pin in 49, close.) Cut 10th pair off, and tie to pin in R, after lace is moved back to start.

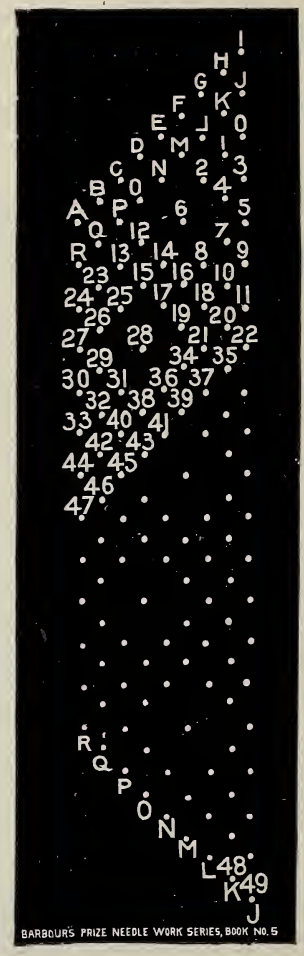
Hole ground: Ht 2d and 3d, pin in 23, close, twist; wt 1st and 2d, pin in 24, cl, tw; ht 3d and 4th, pin in 25, cl, tw; same with 2d and 3d, pin in 26; wt 1st and 2d, pin in 27, cl, tw; tw 3d, 4th, 5th, and 6th once. For the spider, or wheel: * Ctc 4th and 5th, 5th and 6th, 3d and 4th, 4th and 5th *; pin in 28, repeat from * to *, tw 3d, 4th, 5th, and 6th 3 times. Repeat hole ground, pins in 29, 30, 31, 32, and 33.



Torchon Lace and Insertion for Handkerchief.

Net ground, 2d: Ht 6th and 7th, pin in 34; ht to 10th, pin in 35; to 4th, pin in 36; to 9th, pin in 37; to 3d, pin in 38; con-

tinue working back and forth, pinning in 39, 40, 41, 42, and 43; then ht to 1st, wt 1st and 2d, pin in 44, ht to 5th, pin in 45, ht to



1st, pin in 46; * tw 1st and 2d, wt, pin in 47 *; from * to * is not made in 14th scallop.

Make 14 scallops in this way, then on 15th make scallop and net ground, (1st) continue from ht to 6th, pin in 48, close. Take all pins out, put lace back to row of holes lettered J, K, L, M, N, O, P, Q, and R, selvage to selvage, put pins in last row of net ground, in holes R, Q, P, O, N, M, U, K, and J, doing this carefully so as not to pull the threads in the lace. It is a good plan to put

pins in last scallop and in spider to hold it more firmly. This forms the corner. Start other sides like 1st, from scallop; at end of 4th side, cut threads about 2 inches from lace, join neatly and cut threads close.

The insertion is started in the same way as the lace, and corner made in the same way. For right side: Wt 9th and 10th, pin in O, cl, tw, * ht 8th and 9th, pin in 1, cl, tw; ht 7th and 8th, pin in 2, cl, tw; wt 9th and 10th, pin in 3, cl, tw; ht 8th and 9th, pin in 4, cl, tw; wt 9th and 10th, pin in 5, cl, tw; tw 7th, 8th, 5th, and 6th once. * Ctc 6th and 7th, 7th and 8th, 5th and 6th, 6th and 7th, pin in 6, repeat from last * once, tw 5th, 6th, 7th, and 8th, 3 times. Repeat hole ground from 1st * to 2d *, pins in 7, 8, 9, 10, and 11. Make rest of insertion by directions for lace, after scallop, starting on 1st net ground.

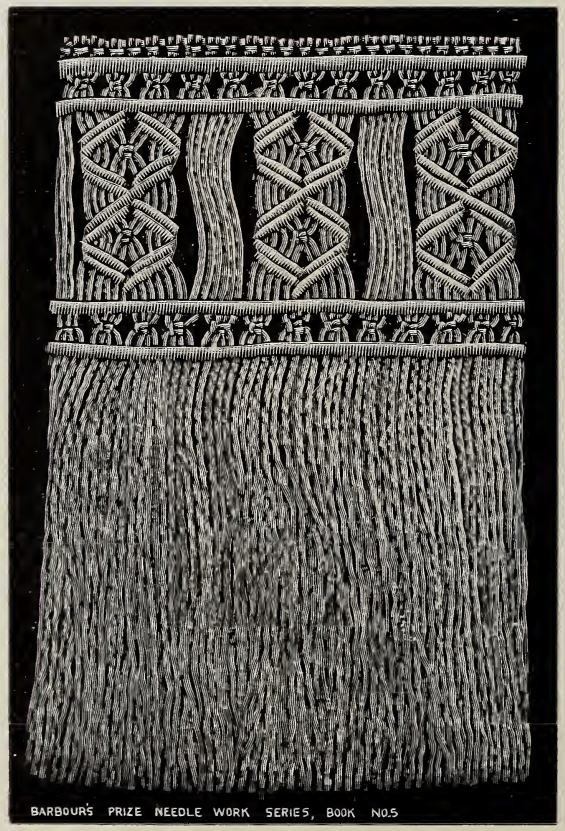
Explicit directions for this work, which is very easy, are given in No. 3 and No. 4 of the Prize Needle-work Series, and in Barbour's new illustrated handbook of torchon lace making. The pattern shown is enlarged in order to give the letters and figures clearly, but may be easily reduced in size by the aid of small quadrille paper. Use nothing but the flax thread for this work.

MACRAMÉ FRINGE.

[Contributed by ANNIE L. KEAN, 359 West Fort Street, Detroit, Mich.]

Materials: Barbour's flax macramé, 4-ounce balls, and macramé lace desk. Double a thread, cut it longer than the amount of fringe required, and fasten horizontally to desk or cushion, knotting threads upon it in usual manner. In No. 3 of the Prize Needle-work Series will be found directions for this work, also in Barbour's Instruction Book on macramé lace making. Allow plenty of length for the fringe; after 1st figure it is easy to get exact length. Place a 2d doubled thread across, horizontally, form a rib by carrying threads around it, make a row of knots, then another rib, and then begin the figures of insertion. For one of these, use 12 threads, leaving 12 plain between each, to be covered by satin ribbon.

Beginning to count at left, take 6th thread, hold it over 1st 5 at slight angle to left, knot upon it as in making ribs, repeating to form 2 close ribs. Carry 7th thread to right, and work in same way, knotting last 5 threads upon it. Knot 4th and 5th threads over 7th and 8th, then 7th and 8th over 4th and 5th, forming knot in centre



Macramé Fringe.

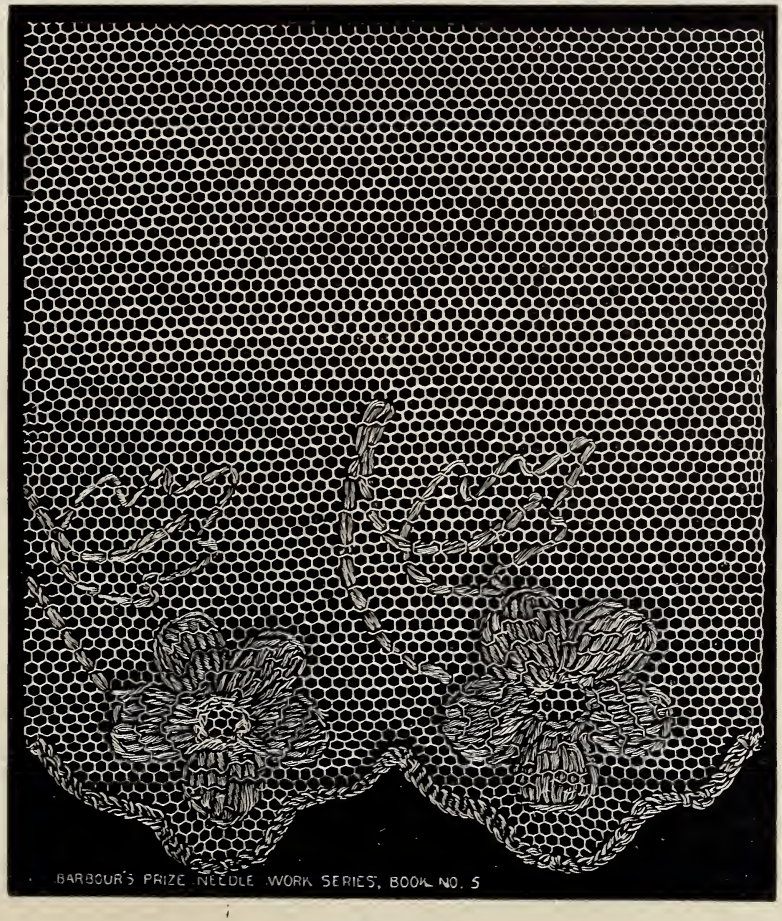
of diamond. Carrying 1st of 12 threads at an angle to the right, work as directed, then the 12th thread to the left, forming the 2 ribs in each case. Then repeat the whole, and the figure is complete, Leave 12 threads, and continue. Make 2 horizontal ribs at bottom, as at top, cut fringe required length, and comb out. The pattern is a very handsome one, and while looking elaborate, is not much work. It may be used for a drapery scarf or lambrequin, but was designed to finish a scarf for footrest, made of gray momie, embroidered in

the delft blue Ulster floss, and with satin ribbon run in the spaces. Permit me to suggest that nothing but the flax macramé be used. It has a firmness and lustre that is beautiful, and is durable. I have a slipper-case which has been in constant wear for ten years, decorated with flax macramé work, which looks as well as when new.

DARNED LACE.

[Contributed by Miss INGEBORG LARSEN, Decorah, Iowa.]

Materials: Barbour's Ulster etching flax, size 4, Brussels net, and needle large enough to carry the thread.



Darned Lace.

Trace the design on a piece of rather stiff paper, baste this carefully to the net, so it will not slip, then darn by the lines on the paper. This makes the work very easy and not so tiresome to the eyes, as it does away with the necessity for counting. The petals of the flowers should be filled in by darning back and forth, taking care that all threads go toward the centre of the flower. The edge should be buttonholed. When the darning is finished, remove the net from the paper, and trim the edges with a pair of sharp scissors. Made of fine net and darned with white or écru floss this lace is beautiful, and may be used for various purposes. The design is strictly original, and though so simple and quickly worked, is extremely effective.

LAMP-SHADE.

[Contributed by Mrs. A. J. TRUAN, Smithwood, Tenn.]

[Illustrated on page 43.]

Materials: 6 spools Barbour's Irish flax thread, No. 60, 3-cord, 200-yards spools, 6 skeins Ulster white flossette, size **, 2 yards lining silk, 7 yards narrow ribbon, medium-size pencil, coarse knitting needle, netting needle No. 14, and shade frame.

Frames differ in shape and size. That shown is in sections, each 5⅝ inches, on rib, 3½ at top and 11 at bottom; cut paper pattern to work by, and begin at top with 18 sts over pencil. Make 9 rows, widening 1 st at beginning and ending of 3d, 6th, and 9th rows.

10. Mesh loops, as described in netted collar, Barbour's Prize Needle-work Series, No. 4; pass thread over pencil, netting needle upward through st of previous row, then over pencil, etc., 24 times. After 24th loop, pass needle to left of mesh, downward, draw thread to only a few inches, pass needle up through this loop, draw firmly, and set thread about ⅛ inch from plain netting of previous row. Repeat tying, then miss a st, and repeat mesh.

11. Plain netting over needle, dividing meshes in 3 parts, and taking last 8 loops of 1 mesh with 1st 8 loops of next.

12 to 29. Plain, increasing at beginning and end of every 3d row.

30. Meshes, like 10th row.

31. Like 11th.

32 to 60. Plain, increasing as before in 33d and 35th rows.

37. Plain. Fasten thread in 6th st and break off at 6th from end.

38 and 39. Same. These short and shorter rows are to lengthen section in centre.

This completes one section. Make 6, as required, then connect neatly, taking care that they are even at top and bottom. Net around bottom, plain; next, increase a st in every 5th. Run a coarse thread just above these two rounds to mark the place where the sections are to be fastened to frame, and show where drapery begins. Make 4 more rounds, plain, then a row of meshes, like 10th row, followed by a row like 11th, then 20 rows plain. For the border, meshes of 24 loops, ⅞ inch long, missing 3 plain sts between, then plain, dividing meshes in 8 parts, last 3 of each netted with 1st 3 of next; next row of meshes, like above, taken between 4th and 5th divisions, and 2 rows plain netting. The drapery may be made deeper if desired.

The embroidery designs are in cross-stitch, working over the netted threads to make them heavier. They are as simple as possible, but effective. Others may be chosen, however, if desired. The netting for leaves around crown is made plain, beginning with 18 sts, join, net to where the wires get nearer together, decrease a st, opposite decrease another, net 2 rounds, decrease as before, in same places, net plain, and when an inch from point decrease every 2 sts till no more. Have decreased sts on sides, work cross st on front of each, make a row of 18-loop meshes, to be divided in 6 parts, around each, then 2 more rows plain netting. Cover shade and leaves with silk, and fit on the netting neatly. Finish with ribbon bows, and strips of ribbon along ribs.

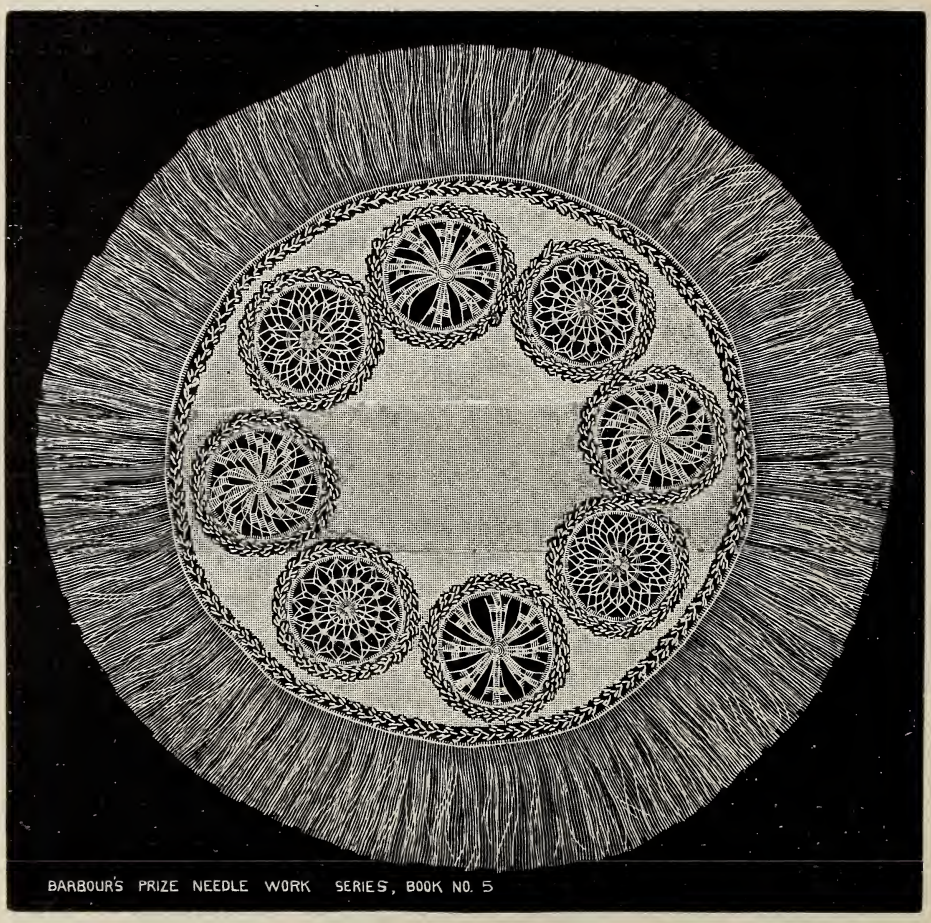
The shade is very beautiful, having all the appearance of white silk, but when soiled may be easily laundered and lose nothing of its beauty. It is very easy to make, and the design may be varied indefinitely.

ROUND DOILY.

[Contributed by Miss M. F. Jack, 112 N. Mill Street, New Castle, Pa.]

Materials: 2 spools Barbour's Irish flax thread, écru, 3-cord, 200-yards spools, No. 80 and No. 100, and piece of linen 11 inches square.

Draw a circle 10 inches in diameter, inside this another circle 7 inches in diameter, which buttonhole stitch all around with No.



Round Doily.

100. Divide this circle into 8 sections, draw a circle in the centre of each, and buttonhole around closely with No. 100. In each

alternate wheel stretch 32 threads, working over these different woven stitches as shown. Work the remaining wheels with other varieties of lace-stitches. Feather-stitch around each wheel, and also around the inside of the buttonhole circle with No. 80. Cut the material along the line of the outer circle and fringe back to the buttonholed edge. Full directions for fringing a round doily are given on page 97, in No. 3 of Barbour's Prize Needle-work Series. The linen under the worked circles is, of course, to be cut away.

These doilies are something quite new in the line of "drawn-work." Centre-pieces may be made in the same way. Beautiful little tumbler doilies have but one larger circle in the centre. To make these, mark a circle about 5 inches in diameter, and another 3 inches in diameter, working exactly as directed; ⅜ of an inch inside the latter draw another, buttonholing over the edge. The narrow circle between the buttonholing is feather-stitched. Fill the wheel with different lace-stitches, and draw the fringe.

Crocheted, tatted, or netted wheels may be used in this way with good effect. The method described in the Danish antique work, on page 93, Book No. 4, for cutting away linen, is an excellent one, as much less care need be exercised in clipping, and there are no raw edges.

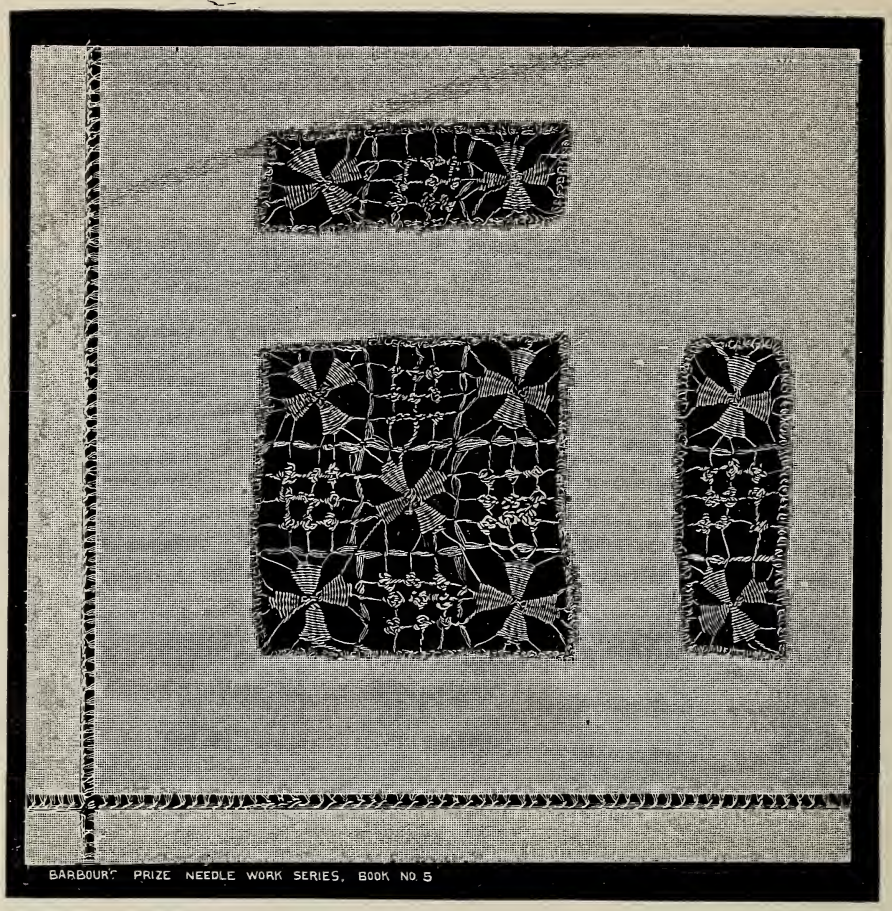
HANDKERCHIEF CORNER.

[Contributed by Miss S. W. Fiske, Fayetteville, N.Y.]

Materials: Barbour's Irish flax thread, No. 150, 3-cord, 200-yards spools, fine sewing needle, and square of fine linen, size desired for handkerchief.

For the square, draw a thread each way on 2 sides, measure ⅜ inch from drawn thread, each way, draw a thread, leave 6 or 8 threads, draw 1, measure another square in same way until there are 9, 3 each way, then buttonhole all around outer edge. Beginning at the corner, tie a knot, cross to opposite corner diagonally, tie each place where the group of threads meet, repeat at next corner; beginning at middle of square, go straight across, tying at each group

of threads; begin half between that thread and corner, cross the middle thread and tie a knot at group of threads, then straight across



Handkerchief Corner.

1 square, tie, cross middle thread, fasten at edge, repeat other side of middle thread, fasten thread at edge of next square, go straight to group of threads, tie, in next square have threads cross each other, next square straight; repeat each way. For the leaves, pass the needle up where the threads cross, tie, take 4 threads, pass needle back and forth till nearly full, drop 1 each side, pass back and forth 2 or 3 times, slip needle under and take next 4, and so continue. In next square, pass needle up where threads cross, tie knot, work

around 2 or 3 times by passing needle under 2 threads, back over 1, and under 2, fasten; repeat at each crossing, making 9 dots.

I have tried to make this so plain it may be readily followed by one inexperienced. The design is original, so far as such things may be, and is extremely dainty.

ROUND DRAWN-WORK DOILY.

[Contributed by Mrs. BELLE S. KIMES, Wheatland, Pa.]

Materials: Barbour's Irish flax thread, 3-cord, 200-yards spools, 1 spool each No. 50 and No. 90, and a circular piece of linen 12 inches in diameter.

Scallop the linen, leaving space for fringe ¾ inch long at narrowest and 1¼ inches at widest point. Using the centre of the linen as the starting point, describe 2 circles, 1 having a radius of 2 inches, the other of 4 inches. The design is made between these circumferences. Divide the space into 16 equal parts, subdividing these into 8 equal parts, each. The first threads put in take the place of the threads of the material in doing drawn-work. Carry them from outer to inner circumference, crossing them in the centre so the work will not draw when the threads are bunched, as would otherwise be the case. Owing to the different sizes of the circumferences, the threads will not cross in the centre when put in, but when knotted, as shown, they can be easily brought into place with the fingers. The next threads are knotted to these threads as in drawn-work. The threads on the circumferences at each side of the work are made secure by interlaced buttonhole-stitch, which is simply 2 rows made in opposite directions, the stitches of 2d row alternating with those of the 1st. After the work is completed, the last thing to do before laundering is to cut away the linen under the worked space. Do not fringe until after laundering. No. 50 thread is used for the foundation and circular threads, No. 90 for the woven work, buttonhole stitching, and feather stitching. A design familiar to nearly every one has been chosen to illustrate this method of work, which

is original with me. If one desires to use a woven or other design than illustrated, the foundation threads may be put in straight across.

Round Drawn-Work Doily.

In jest, this has been called "round drawn-work." The name may be misleading, but as there seems no term to quite express the method, this may perhaps stand until one more applicable is found to take its place.

SOFA PILLOW.

Materials: Barbour's Ulster rope linen floss, 6 skeins shade, and square of denim or heavy linen. Any combination of colors may be had that is preferred. The design is carried out in simple feather (or briar) stitch, giving a beautiful effect with little labor. This idea may be utilized for the decorating of table-covers, scarfs, etc., and is sure to be popular.

SQUARE FOR SMALL TABLE.

[Contributed by Mrs. G. E. SPENCER, Hammond, La.]

Materials: Barbour's Ulster etching flax, 4 skeins shade No. 152 and 5 skeins No. 155, with 24-inch square medium quality huckaback linen.

The design is 21 inches square, and is outlined first with the

Square for Small Table.

darker shade of blue, the darning being done with the lighter shade. The beauty of this work depends much on the evenness of the

darning, and this is easily accomplished as the needle passes under the little "lumps" of the linen, which are very regularly woven. The edge is buttonholed with the light shade in long and short stitch, and again over the edge of this with the dark shade in short, even stitches, thus giving a firm edge that any number of washings will not cause to fray. I have been especially pleased with the effect of the floss in this piece of work, as the shades are such perfect delft blues. The floss is well adapted to this style of work, and the articles to which it may be applied are manifold. Any cut-work design may be utilized.

TABLE SCARF.

[Illustrated on page 43.]

Materials: Barbour's Ulster rope linen floss, size 00, 3 skeins each shade No. 70 and No. 71, 2 skeins each No. 131 and No. 132, 1 skein No. 42, and 6 skeins No. 20, with 1½ yards light-green denim, 24 inches wide. The design, though very effective, is easily worked. Stamp or mark the pattern on the denim.

With shade No. 70 work 3 petals on 1st flower to the right, the 3d, 4th, and 5th, beginning at the top and counting to the right, with a portion of 6th, shading into No. 71, with which the last half of 4th petal is worked, and following 4 petals. The stitch is simple long and short stitch, taken through and through, care being observed not to draw the floss too tightly so as to pucker the work. Toward the base of petals the stitches are slanted somewhat, at the top taken nearly straight. The same number of petals in the 2d flower are worked with No. 70, beginning with 1st, which is like 6th in 1st flower, followed by 2d, 3d, and 4th, the succeeding 4 petals, with half of 1st, being worked with No. 71. In 3d flower, 2d, 3d, 4th, and part of 5th petals are of No. 70, remainder with No. 71. The leaves are first filled with a cross-stitching of No. 131, then the edge of each outlined, as is the stem, with No. 132. The scroll is outlined with No. 42. No. 20 forms the body of the fringe, mingled with other colors used, or with Nos. 70 and 71 alone. After finishing the work, lay it face down on several

thicknesses of soft cloth, and place a slightly dampened cloth over the back, pressing with a moderately hot iron. It has every appearance of the nicest silk work at far less expense, and has the advantage that it will not "fuzz" up as it is used.

BOOK COVER.

[Contributed by ELLA H. STRATTON, Holliston, Mass.]

[Illustrated on page 43.]

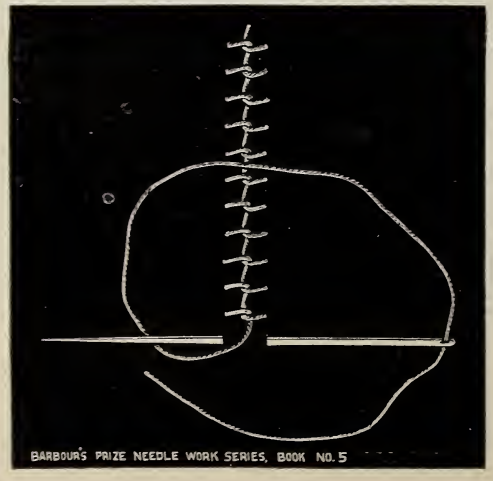
Materials: Barbour's Ulster etching flax, size 4, shades 11, 13, 3, and 100B, 1 skein each, and piece of cream-color linen, 11 × 16 inches, or according to size of book.

Mark or stamp the spray of purple asters. Outline veins of leaves and stems with shade 13, leaves and calyx work with shade 11, a few sts of shade 13 in each calyx, centres of French knots, with shade 3, and petals outlined with shade 100B.

Other designs may be worked with equally good effect; yellow daisies on pale-blue linen, wild roses on pale-green, or according to one's taste. The Ulster flax is especially suited to such embroidery, and by its use a cheaply bound book may be easily transformed into a lovely holiday or birthday gift.

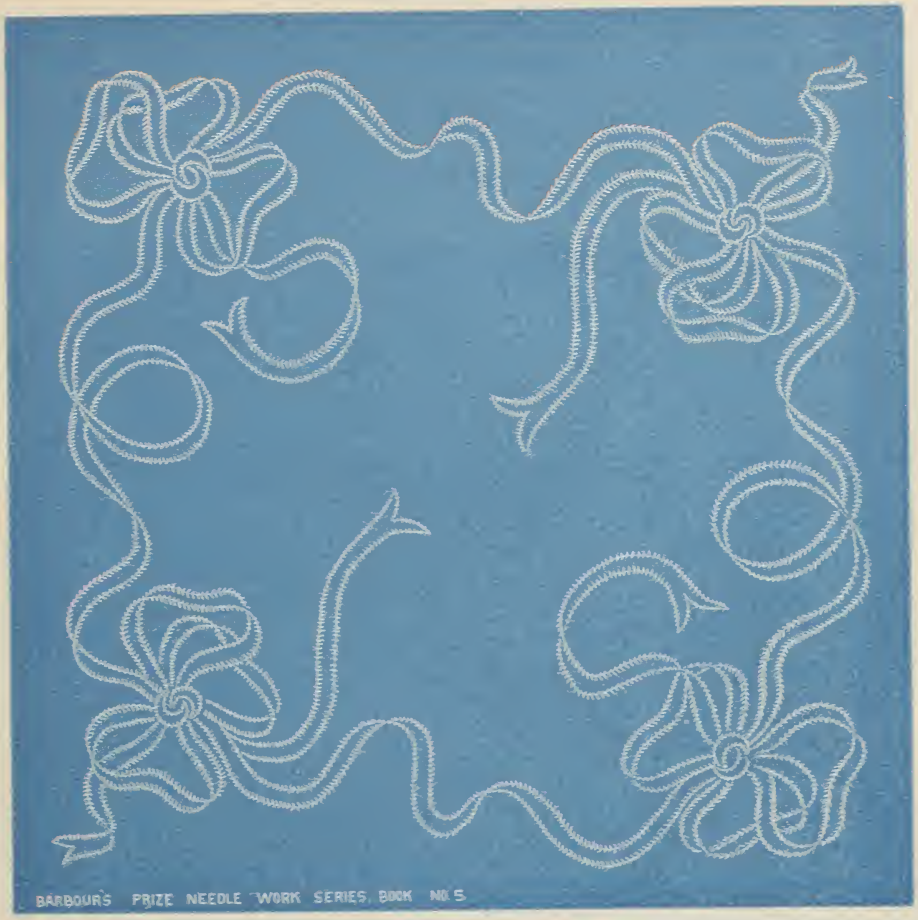
SOFA PILLOW.

[Contributed by Mrs. HEDVIG MULLER, No. 117 West 62d Street, New York, N.Y.]



Materials: 6 skeins Barbour's White Star flossette, size **, and 24-inch square of blue (or any preferred color) linen or denim.

Having the design stamped or transferred, proceed to follow the outline in the new French stitch, which is especially effective for all work of this kind, and rapidly executed. The illustration



Sofa Pillow.

shows clearly how the stitch is made. This square may be used for covering the top of a small table, or similar purpose, with good effect.

OAK–LEAF SOFA PILLOW.

[Contributed by H. Mae Spencer, Hammond, La.]

Materials: Barbour's Ulster etching flax, 1 skein each of shades No. 10, No. 21, and No. 120, 2 skeins each of No. 20 and No. 121, and 22-inch square of cream satine. Choose a cheap quality, as the coarser twill is more artistic. It must be lined to give suffi-

cient body to work easily. The 3 shades of green are used in the leaves in long and short stitch, while the pink shades are used for the rest of the pattern in outline stitch. The edge of the pillow may be finished with a frill of silk matching any one of the shades of floss, with a frill of the satine feather-stitched with the floss, or — which

Oak-Leaf Sofa Pillow.

is pretty, and newer than the frill — a plain seam with rosettes made of pink and green ribbon on each corner. If preferred, a heavier material may be chosen, and Barbour's Ulster rope linen, which comes in the same shades as the etching flax, used with the

same design. The flosses work up beautifully in this pattern, and as washing does not change their color a particle, unless it be to blend the shades even a little more perfectly, work done with them is an everlasting delight.

POINT LACE HANDKERCHIEF.

[Contributed by Mrs. A. Tripp, Portland, Oregon.]

Materials: Barbour's Irish flax thread, No. 250, 2-cord, 200-yards spools, 1 skein Barbour's linen embroidery floss, No. 5, 8 yards

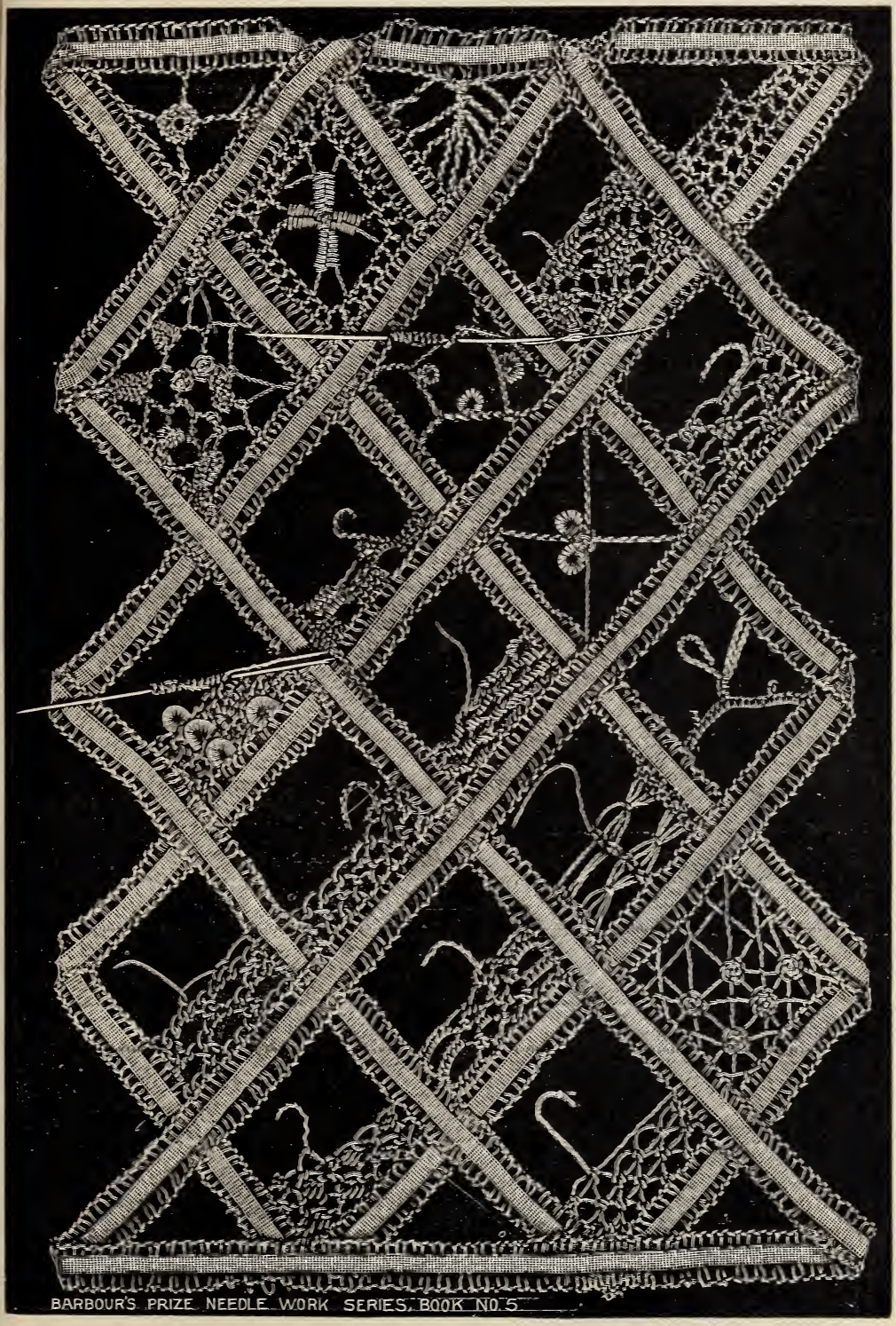
Point Lace Handkerchief.

narrow point braid (No. 13 on list), 1¼ yards honiton, No. 31, 2 yards purling, No. 1.

Stiffen the design, which is on blue paper cambric, by putting a double piece of calico or similar material on back. Outline the star-shaped flower with floss, to be worked over with close buttonhole st. Sew braid on neatly, the right side being up, sew on the honiton and fasten all ends with buttonhole st, tacking a thread on places where the braid is not used to form the pattern, and filling in with Brussels lace st, always working out of the braid. The bars are twisted sts; twist to centre of bar, form a buttonhole st, put needle through loop, twist thread around needle 18 or 20 times, draw through, keeping thumb on roll of thread, form into loop, pass needle through buttonhole st once more, and twist as before. All the bars are made in this way. Work star flowers in close buttonhole, covering ends of braid neatly. Make rings by winding floss around small quill twice, fasten with needle and slip off, buttonhole smoothly around, and sew in place after work is off pattern. Last, sew on purl edge, taking each loop. Be careful with centre; place cambric down smooth, lay lace on top, tack all around, then lift and sew neatly on right side, taking very short sts. Turn, cut away superfluous cambric, turn in edge and sew same as on right side. Permit me to say that I have done this work almost from childhood, and find Barbour's lace thread the best I have ever used. It does not break and works as smoothly as silk, being — especially for this purpose — eminently superior to the latter.

LACE STITCHES.

1. Old point: Fasten thread in braid, carry across, twist back to centre, carry to other points and twist back, adding more bars as the space requires it, draw thread around twice in centre, loosely, and buttonhole the ring thus formed, twist down the starting thread and fasten off. The wheel may be varied, using the same foundation, by the "spider web," which is woven around and around,



Lace Stitches.

over and under threads, the raised wheel formed, after twisting the threads from point to point and back to centre as directed, by carrying the thread back over each bar, thus going entirely around it and forming a rib. This is sometimes called the "spinning wheel."

2. Sorrento or twisted bars: This stitch is much used in the renaissance work proper, being carried from point to point, caught with a buttonhole stitch, and twisted back. It is also useful in filling leaves as illustrated. Fasten in and carry thread straight through centre, twist back, then make the slanting twisted bars as directed, working over the stem twice between each long stitch. Point Grecque and point d'Anvers bars are other varieties. In making former, begin at lower point, as directed, pass thread straight up, twist twice back, carry slightly aslant to side, catch in braid, carry across centre thread to other side, and bring back with a buttonhole-stitch under the centre or stem thread, making a knot which holds all, twist back twice and continue. This is effective but very rapidly worked. Point d'Anvers is formed by carrying 4 threads straight up through centre, 2 a little on each side of point, weaving under and over the double threads, 4 to 6 times, or according to size of leaf, and twisting the slanting stitches to sides.

3. Point d'Espagne: This is often called twisted or Brussels lace stitch, being the "Bruxelles" or buttonhole stitch with the thread put once around the needle before drawing out. Several twists may be made, 2, 3, or 4 as desired, thus lengthening the stitch. Work back and forth in the same way.

4. Work around space in No. 3, carry threads (single) across, connecting in centre, and working over and under as directed for point d'Anvers, of which it is a variation. Twist back down a single thread.

5. Diamond pattern: Make 8 close buttonhole stitches, to right, miss 2 spaces in braid, repeat. 2d row, to left, 5 close stitches in centre of 8, 2 in space, repeat. 3d row, 2 stitches in centre of 5, then 5 on space in centre of 2 close stitches, and in space on other side, and repeat.

6. A combination of point d'Anvers and spider-web wheels:

Work twice around space in open buttonhole loops, drawing together in the centre loosely, form a little spider-web around each thread by weaving 3 or 4 times around, and work point d'Anvers on outer loops. This stitch is given to show the great variety of combinations possible.

7. Ulster bar: Carry thread across, twist back to centre, make a buttonhole stitch, insert needle in this, twist thread around needle 10 or 12 times, place left thumb on this roll and draw needle through, forming a round, pass needle up through buttonhole stitch, and continue, always twisting one way. This is a new stitch, and makes a beautiful groundwork.

8. A variation of point de Bruxelles: Make 3 close buttonhole stitches, pass 3 spaces, and repeat. 2d row, 2 close stitches in top loops of 3 of 1st row, miss space, and repeat. 3d row, 3 stitches in space, repeat.

9. Another variation: Make 5 close stitches, pass equal space, and repeat. 2d row, 5 close stitches on 5 of last row, 5 in space, and repeat 3d row, like 1st, making 5 close stitches over 5 in space, missing other blocks. These variations are almost without limit.

10. Irish rose stitch: Carry thread across space and twist back to centre as has been directed, forming a cross, weave around 3 times, make a roll as in Ulster bar between each, and twist down single thread.

11. A combination of rose and buttonhole stitch: Make 4 close buttonhole stitches, 1 roll stitch, and repeat. 2d row, close stitch in each of 4, miss roll, and repeat. In next row make roll over space.

12. Sailor's knot: Knot in thread and carry needle 3 times around, pass space of 3, and repeat. 2d row, pass 3 stitches, and make 3 on space.

13. A variation of Raleigh bars: Draw thread twice across space, make 4 buttonhole stitches on threads, hold thread down $\frac{1}{4}$ inch from bar, make 3 buttonhole stitches on it; repeat, carrying threads as desired to fill space.

14. Plain point de Bruxelles: A collection of lace stitches would hardly be complete without this most useful of all. Make a loose buttonhole stitch in each picot of braid, missing space between. 2d

and all succeeding rows, a stitch in each loop. Worked evenly, this stitch is always effective.

15. Fan stitch. Make 2 close buttonhole stitches, pass space for 8, repeat. Repeat this row, putting 2 stitches in 2, until you have space crossed by 3 threads. Form knot around centre of these, 2 stitches in 2, and repeat.

16. Another variation of point de Bruxelles: Make a row as in No. 14. 2d row, a stitch in each of 2, miss 3 stitches, and repeat. 3d row, 1 stitch in centre of 2, 3 stitches in space, and repeat.

17. Flemish stitch: Like so many other named stitches, this is also a variation of the buttonhole stitch. Make 6 close stitches, pass space for 2, make 2, pass 2, make 2, pass 2, make 6, and repeat. 2d row, 6 stitches under space, pass 2, 2 in small space, pass 2, 2 in small space, pass 2, and repeat. This stitch is also capable of infinite variations.

18. A useful filling stitch is shown, formed of crossed threads and wheels. Carry the threads across to form squares, then diagonally, intersecting at regular points, around which wheels are woven, carrying thread from one to another. A variation is the twisted or Sorrento bar, with wheels, forming squares and weaving over and under till webs or wheels are of desired size.

19. Point de Venice: Work plain buttonhole stitch from right to left, then work back with a loose buttonhole and 3 close stitches in this loop. Work back plain stitch in each loop, and repeat.

20. Plain buttonhole stitch, 2 close, miss 2, and repeat. Bring thread back, and repeat, working in loop, over straight thread.

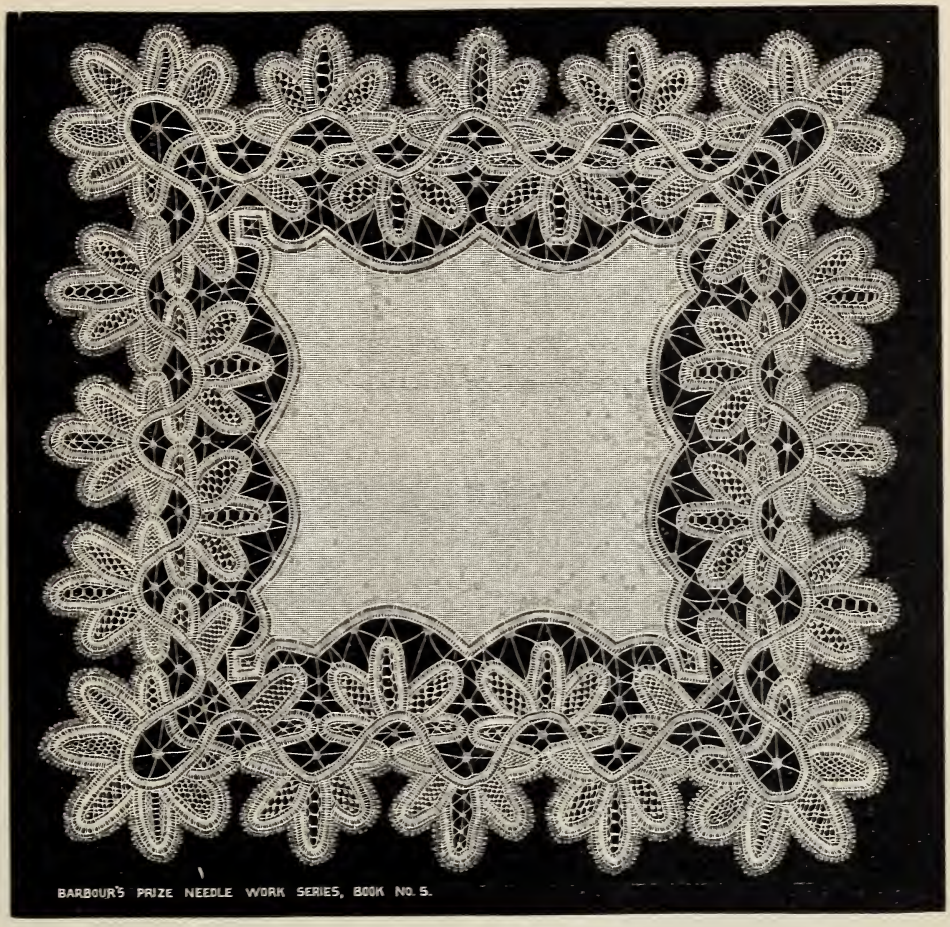
HANDKERCHIEF IN POINT LACE.

[Contributed by ELLA BOTTORFF, Corydon, Ind.]

Materials: Barbour's Irish flax lace thread, No. 250, 2-cord, 200-yards spools, pure white, fine sewing needle, 12 yards plain lace braid, 2 yards purl edge, and 6-inch square linen cambric.

The pattern may be stiffened by placing wrapping-paper beneath it. The braid is then closely basted to the design, the curves

whipped, to draw them to proper outline, and ends of braid neatly secured on upper side, it being the wrong side. It is rather difficult



Handkerchief in Point Lace.

to give detailed directions for work of this kind, and entirely unnecessary, as stitches may be varied indefinitely according to the taste of the worker. All that is needed is the perfect illustration one always finds in the Barbour books, and the pattern. Broadly speaking, the stitches employed in this design are Sorrento bars and wheels, and point lace fillings. The leaves of corner flowers are filled with point de Tulle, point de Sorrento, and point de Valenciennes; the border leaves with point de Sorrento and point de Venice, all of which are

but different forms of buttonholing. When all filling stitches are completed, release the work carefully from design, and press with hot iron and damp cloth.

The design of this handkerchief is original. Point lace is so easily learned — even by means of self-instruction, as I taught myself — and so beautiful in its different applications, that its popularity is not to be wondered at. Allow me to say that I find no thread so well adapted to this work as is Barbour's Irish flax thread.

LACE POINTS.

[Contributed by Mrs. A. TRIPP, Portland, Oregon.]

Materials: 1 spool Barbour's linen lace thread, No. 250, 2-cord, 200-yard spools, 2 yards plain point lace braid, 1 yard purl edge.

Lace Points.

Follow usual directions in basting braid on design, turning all corners neatly. Commence working from the braid on lower part

of leaf next to stem, in slanting rows, fastening to double thread of leaf centre. Fasten off at point. Repeat on other side, using different stitch. There are two stitches in each leaf, which may be varied as liked. The little clusters of rings at each side are made by winding thread around a small bone needle or stiletto; buttonhole smooth and close around, sew in form and tack on pattern. Draw a thread three times from cluster, fasten to braid between leaves, and buttonhole, forming a little bar on each side to connect leaves. Finish with the purling, joining to braid and rings neatly. On the neatness of this work depends much of its beauty, but this is attained by practice.

TEA-CLOTH IN OLD ENGLISH POINT.

[Contributed by Miss ANNIE S. CONVERSE, So. Worthington, Mass.]

Materials: 7 spools No. 35 and 1 spool No. 120 Barbour's Irish flax thread, 3-cord, 200-yards spools, 8 dozen yards hemstitch braid, No. 22, and 27-inch square of damask linen.

Follow directions previously given for preparing work. In No. 3 and No. 4 will be found explicit instructions. Baste clustered rings — which are made by winding thread 10 times around small pencil, and working over in close buttonhole — in place so that braid may be carried to them. The single ring is made over a larger pencil. Use No. 120 thread for whipping curves; it is very fine and strong. No. 35 is used for ground and filling stitches, for which the worker chooses those which best please her. In the illustration the large lobed leaves are first veined by carrying groups of thread, 2 in each place, from point to point, and darning over and under the double threads. The veins are then basted down to keep them in place, and beginning at the right hand of stem the spaces are filled with double Bruxelles (plain buttonhole, 2 in each stitch) stitches, working lengthwise of veins. The rose petals are filled with plain single Bruxelles, and the remainder of spray with Bruxelles and point de Venise stitches, in alternate rows, directions for which, and for the Raleigh bars, with picots used in ground, will be found in No. 2, No. 3, and No. 4 of the Prize Series. When finished remove from

pattern, insert damask centre by placing under braid, side-stitching down on upper side with No. 120 thread, cutting linen on underside,

Tea-Cloth in Old English Point.

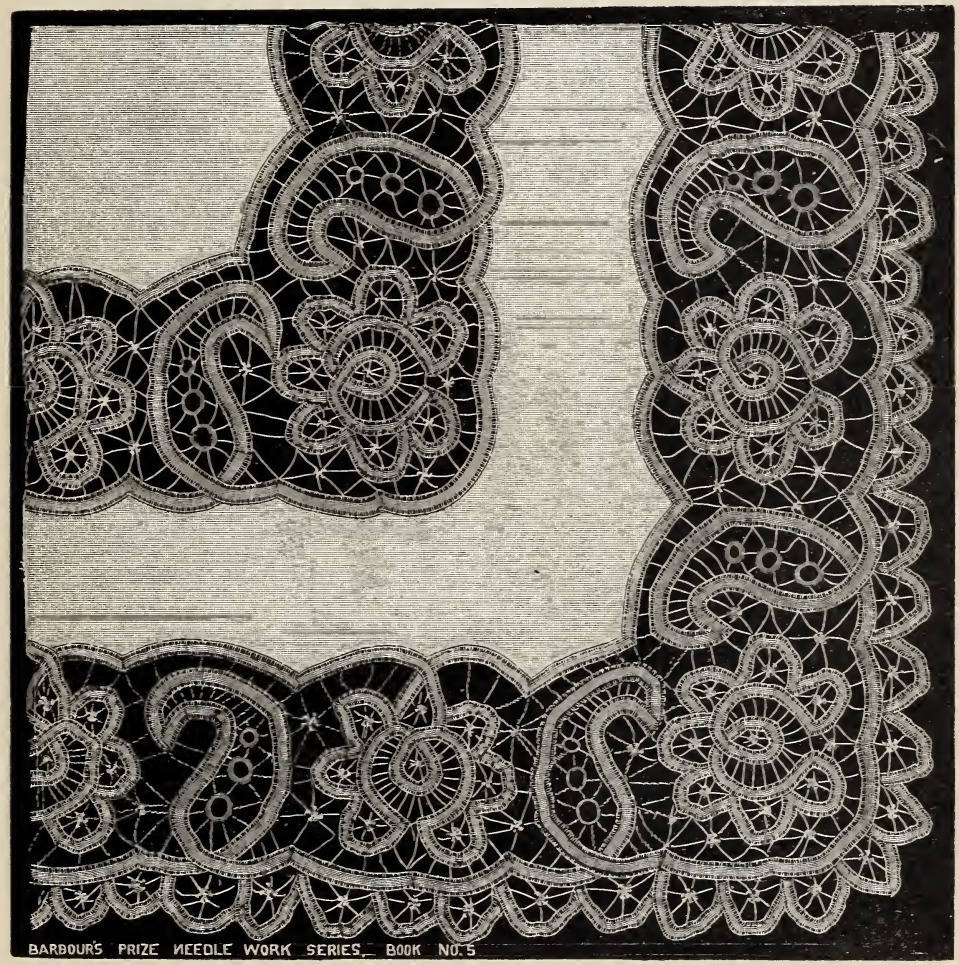
turning edges neatly and side-stitching down on braid. Then pin work down on sheet, and press with hot iron over damp cloth till dry.

This tea-cloth is an exquisite piece of work, which cannot fail to please the most fastidious, and while very expensive if purchased outright, may be easily made by any one in spare moments. If preferred, "Renaissance" work, which is more rapidly executed, being so "sketchy," may be substituted for the Old English point or Battenburg, using the same design.

RENAISSANCE CENTRE–PIECE.

[Contributed by EMMA H. RICE, 333 Arlington Street, Youngstown, Ohio.]

Materials: 2 spools Barbour's Irish flax thread, No. 35, 3-cord, 200-yards spools, 1 spool No. 100, 30 yards hemstitched linen braid,



Renaissance Centre-Piece.

No. 21, 15 yards, No. 22, 6 dozen crocheted rings, and 5/8 yard linen for centre.

For beauty, simplicity, and speed in making, few designs excel this one of Renaissance lace, but two simple stitches being required

in making it, the twisted bars and spider-web or wheel. The wider (No. 22) braid is used for the palm-leaves and the No. 21 for remainder of work. Baste the braid smoothly on pattern on the outer edge, then draw the inner or full edge into position, by overcasting closely with the No. 100 thread. Make the rings of 3 sizes, winding thread around small sticks or pencils and crocheting over the ring. Rings may be purchased, if desired, but are nicer made of the thread. Baste the rings in position, work the bars and webs with No. 35 thread, press over dampened cloth, remove from pattern, and hem on the linen. This design may be used for curtains, bed-sets, lunch-cloths, dresser-covers, and a great variety of articles.

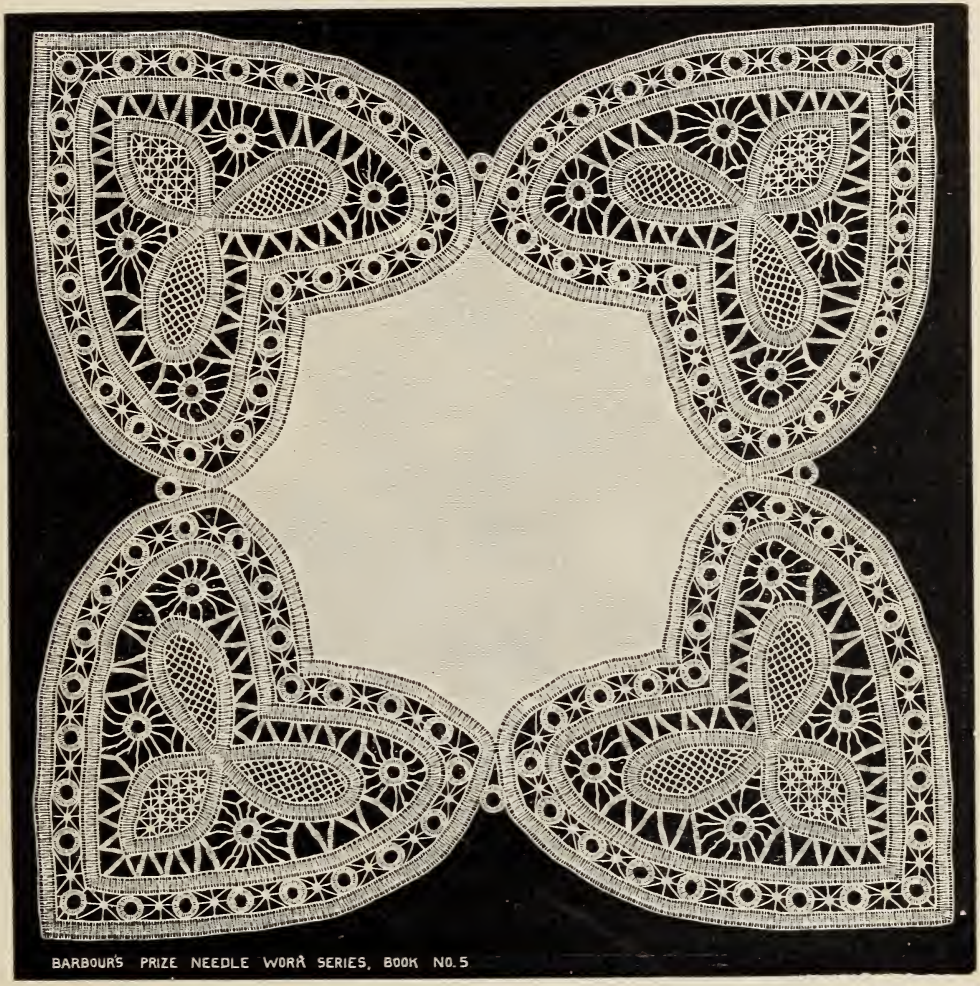
HEART DESIGN IN ROYAL BATTENBURG.

[Contributed by ELIZABETH HARRIS, 915 So. Broad Street, Philadelphia.]

Materials: 1 spool each No. 35, No. 40, and No. 100 Barbour's Irish flax thread, 3-cord, 200-yards spools, sewing needles large enough to carry thread nicely, steel crochet hook, size 1, 10-inch square of linen for centre, and 9 yards plain hemstitch braid. The new Ulster braid is used in this piece with beautiful effect.

After basting design to stiff wrapping-paper, cut a good-sized piece out of the centre, as the work can then be done so much easier. Baste the braid down on pattern carefully, whip the curves with No. 100 thread to make braid lie flat, making all fastenings of ends, etc., in upper side, that being the wrong side. Make rings by winding No. 35 thread 8 or 10 times around a pencil, and covering with dc (or buttonhole stitch) with the crochet hook. Baste them in place. The 4 rings in inner part of heart are surrounded by Sorrento bars, made by passing a single thread from point to point and twisting return thread around it. All other bars in the work are plain woven bars, a foundation being made of 4 threads from point to point, and thread passed over and under 2 threads till bar is filled. When bars and rings are made in this manner with the Barbour thread they are beautiful, so rich and silky looking, and

so durable. The lower pointed figure in each heart is made by filling with perpendicular threads about ¼ inch apart, then crossing



Heart Design in Royal Battenburg.

them, knotting the thread at each block made; then cross diagonally from right to left, knotting at each crossed thread, and finish by crossing diagonally from left to right, making knot on single thread, also on the other knots, and then weaving under and over twice around the large knots. The 2 figures on side may each be filled with a different stitch, but in design are alike, with double

point de Bruxelles — a loose buttonhole with another drawn tight close to it. The outer edge of heart has the rings connected by single strands of thread crossing in centre, the last strand going to centre and gathering threads together with a knot, then weaving over and under the strands 2 or 3 times around knot; pass down to braid, completing that strand. When stitches are all in, cut basting threads, lay the lace over the piece of linen, which has been cut a seam larger than centre space is marked on pattern, baste lace to linen, hem down with No. 100, whip the raw edge of linen, and press all with hot iron over dampened cloth.

This design is original, and a little out of the usual order; but though so simple and rapidly worked, is very effective. It may be used as a continuous border by a little change.

ANTIQUE SQUARE.

[Contributed by CHRISTINE HANSEN, Schonberggade, 12 Kjöbenhavn, Denmark.]

Materials: 3 spools Barbour's Irish flax thread, 3-cord, 200-yards spools, two 8-inch squares linen, cut in halves for corners, and one 5-inch square, for centre, after being hemstitched.

The half-squares are buttonholed all around, the figures being made as described in "Danish Antique Scarf," page 92, No. 4. Run the line, cut back, and buttonhole over both edges, filling in with lace stitches. This pattern may be carried out in crochet, using steel hook, size 0, with No. 50 Barbour's Irish flax thread, finer or coarser thread according to use of lace. The illustration is done with needle, the wheels being alike throughout. Beginning in centre, wind thread around a pencil or stick ⅜ inch in diameter, 10 or 12 times, buttonhole over it closely, then make the points by working back and forth in close buttonhole, dropping a st on each side. When point is reached, wind thread around stick ½ inch in diameter, or a trifle larger, and buttonhole over, filling the centre with twisted bars or threads. It requires 8 of these for a wheel, and they are neatly joined with needle and thread. Rows of plain rings surround the linen centre and half-square corners, and the edge is of twisted threads worked over in buttonhole and picots.

DESIGN IN VIOLETS FOR SOFA PILLOW.

See
That all
your
Linen
Thread
carries
this Trade-Mark.

Design in Violets, for Sofa Pillow.

MATERIALS:—Barbour's Ulster Rope Linen Floss, 1 skein No. 4, 3 skeins each No. 20 and No. 21, 2 skeins each No. 100, Nos. 100B and 101, and 24 inch square of yellow satin sheeting.

THIS decoration is applicable to a variety of uses, and the violets may easily be more thickly "powdered" over the surface. Mounted, as a screen, it has a most beautiful effect. Done in the Ulster Etching Flax, which may be had in all the shades of the rope linen, it will be found especially suitable for decorating a night-robe case or other sachet for similar use, which should be redolent with the perfume of "sweet violet" sachet powder. Repeated, it is a desirable pattern for embroidering a bedspread, the rope linen being used for this purpose; or it may be used for scarf-ends, etc., giving, in any case, complete satisfaction to the worker.

That Barbour's Ulster Linen Floss, white and colored, is the best embroidery material to be found, particularly when articles are designed for use, is the verdict of thousands of needle-workers all over the country. It adapts itself perfectly to every variety of work, does not roughen with wear, and its range of coloring is almost unlimited.

FLAX TRADE MARK

SEE THAT ALL YOUR
LINEN THREAD CARRIES
THIS TRADE MARK.

Antique Square.

The design may be varied in many ways, to suit any requirement, and any lady used to the crochet hook can readily adapt it to this method of work.

CLOVERLEAF DOILY, IN IDEAL HONITON.

[Contributed by ALICE A. CHAMBERLIN, Elbridge, N.Y.]

Materials: 1 spool of Barbour's Irish flax thread, No. 150, white, skein of Ulster etching flax, size 4, 6½-inch square linen lawn or fine linen, and 1¼ yards honiton leaf braid, small size.

Baste the braid firmly to the linen in design shown and with the floss buttonhole closely around each medallion in long and short stitch. Three-fourths inch from edge, hemstitch with the thread for the fringe. If preferred, add an inch to the size of square and turn a hem for hemstitching. After finishing, launder nicely, then draw the fringe, and with a pair of sharp scissors cut away the linen from

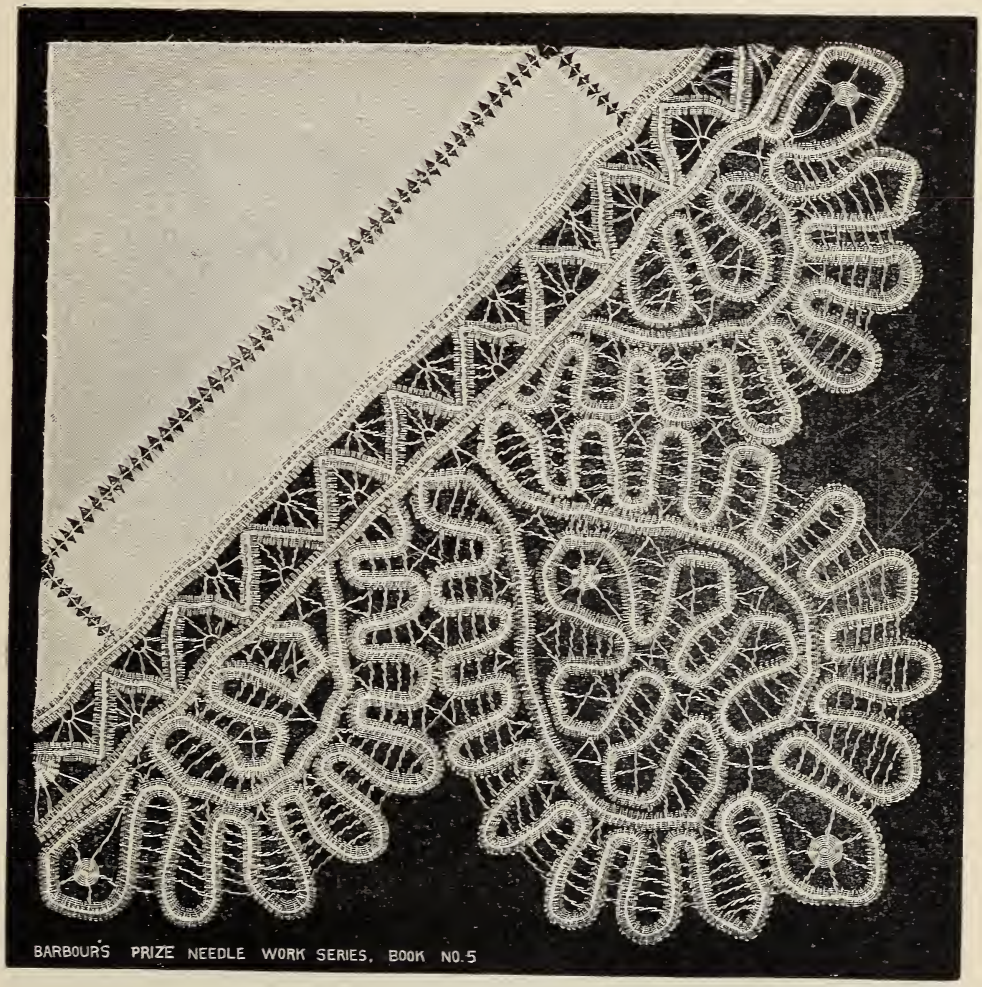
Cloverleaf Doily, in Ideal Honiton.

beneath the medallions. This is an original design, which may be simplified or made more elaborate as desired.

CENTRE SQUARE.

[Contributed by Mrs. HEDVIG MULLER, No. 117 West 62d Street, New York, N.Y.]

Materials: A spool each of No. 25 and No. 35 Barbour's Irish flax thread, 3-cord, 200-yards spools, 30 yards new Ulster braid, and 14-inch square of linen, hemstitched.



Centre Square.

Follow usual directions for basting braid on design, connecting braid with twisted bars and wheels. Though so rapidly done, the

effectiveness of this work — due to the ornamental character of the braid, which gives an embossed appearance — can hardly be described.

RUSSIAN COLLAR.

[Contributed by Miss ELLEN MULLER, No. 117 West 62d Street, New York, N.Y.]

Materials: Barbour's Irish flax thread, 1 spool each No. 25 and No. 35, 3-cord, 200-yards spools, and 18 yards new Ulster braid.

Russian Collar.

Make rings by winding thread around smooth stick, ½ inch in diameter, slip off, and work over closely in buttonhole or dc stitch. Baste braid on pattern, drawing loops together by thread run in on inner or full side, baste rings firmly in place, and put in the stitches

of twisted bars and webs. The leaves are filled with herring-bone or cross-stitch, single and double, and with webs — point d'Alençon. The work is very simple but effective.

TABLE–COVER.

Materials: 2 spools, No. 40, Barbour's Irish flax thread, 3-cord, 200-yards spools, white, 2 balls Irish flax crochet and lace thread, écru,

Table–Cover.

No. 35, 25 yards new Ulster braid, and square of light brown linen or denim.

Use the spool thread for sewing the braid on the pattern, and for joining, for the rings and the buttonholing in long and short stitch around braid design. The écru thread is used for filling-in stitches, and for the little scalloped edge, which is buttonholed before the linen is cut away. This work is the same as for Battenburg, save that the braid is fastened to the linen foundation, which is cut from beneath it, as in ideal honiton. Doilies, centre-pieces, etc., may be made in the same way, and the work is very effective.

NETTING.

So many centuries has netting been practiced that it is impossible to fix the date of its invention. Without doubt, however, it is the earliest of textile arts, originating, perhaps, with the awakening of primeval man to the necessity of snaring bird, beast, and fish, for food. Fragments of nets are found among the relics of the Lake Dwellers, and specimens of this work, thousands of years old, together with the implements used in its production, are preserved in museum and other collections. Through these centuries netting has steadily gained in popularity and diversity of uses, overshadowed, sometimes, by other fashions in needle-work, but holding its own well as a pleasing and useful art. At the present time it is in exceptionally high favor. There is scarcely an article of household use or personal adornment in which it may not do service. The "Antique Curtains," page 69, No. 4, have attracted universal admiration, and it is in response to many requests that the chapter on "Antique or Guipure Lace," in No. 1 of the Prize Series, is supplemented by the present article. Let it be always remembered that the only suitable thread for this work is linen; and Barbour's is particularly desirable, being so uniform, free from knots, and lustrous.

The implements required are netting needles and meshes of various sizes. The meshes are either round or flat, and determine the size of stitch. Other sizes of needle than No. 14 to No. 19, inclusive, will seldom be required; and a half-dozen sizes of mesh

may be supplemented by knitting needles, size 14 needle being equal to ⅛-inch flat mesh. For very fine netting, or in event of beginning work upon fabric which will not allow the passage of a filled needle, a long darner may be used. An illustration of this method is given in No. 1. The size of netting needle should be proportioned to the size of stitch, and as large as will pass readily through the work, as the larger the needle the more thread it will hold, and the less the number of joinings required. These should be made at the edge of work when possible.

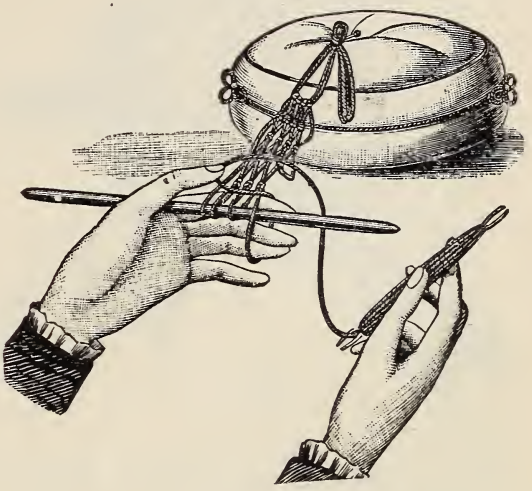


Fig. 1.

Many devices are employed to keep the work firm so that the knot may be properly drawn up. Some ladies use the "stirrup," over the foot, others fasten the thread loop to a chair or table. The weighted cushion is best liked, and in case this is not at hand a flat-iron with adjustable handle answers the purpose admirably.

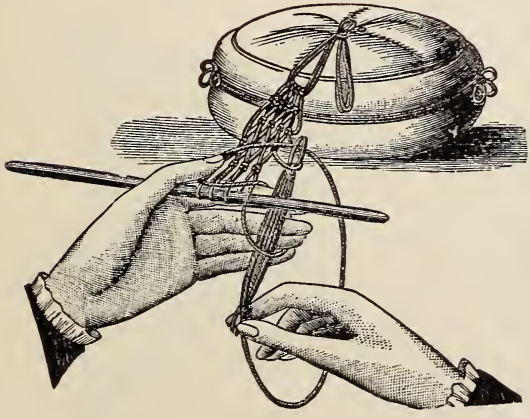


Fig. 2.

Details for this work are given in No. 1, to which ladies are cordially referred. Having filled the needle, tie a loop of thread to the cushion, or whatever may be used, join working-thread to this loop, and holding mesh and needle as shown by

Fig. 1, bring thread down front over mesh and 3 fingers, pass between 3d and 4th fingers and up at back, to left, and hold on 1st finger with the thumb. Bring the needle down to right (Fig. 2) at back, having thread loose, pass it upward through loop around fingers, between 1st finger and mesh through the thread-loop (or after the first row, the loop of previous row), and over the working-thread held by the thumb; this gives a loop of thread around the little finger as well. Now (Fig. 3) holding this position, bring the needle through, tightening gradually the loop under little finger, let go the thread held in place by the thumb, then the loop around 2d and 3d fingers — all the while drawing the needle; now, by aid of the loop on little finger,

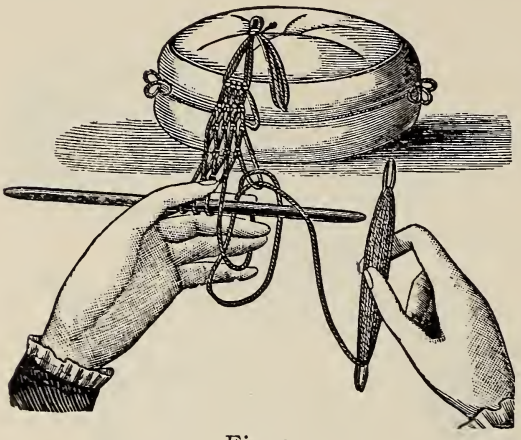


Fig. 3.

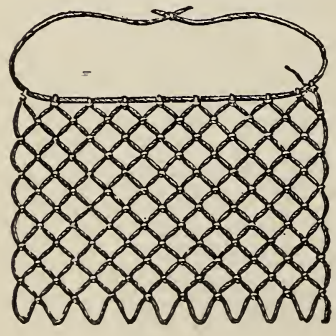


Fig. 4.

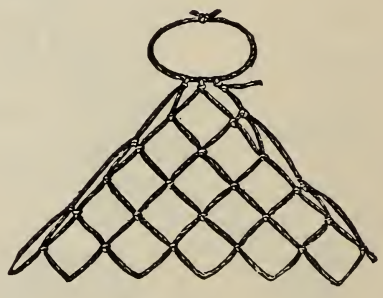


Fig. 5.

draw the thread tight around mesh, letting go this loop when as snug as may be and drawing thread tight. Keep the stitches for entire row upon the mesh, if convenient; if too many, let them slide off to the left. When the row is finished, draw out the mesh,

turn the work, and repeat. This is the simple "diamond netting" (Fig. 4), which forms the foundation of the lovely antique curtains

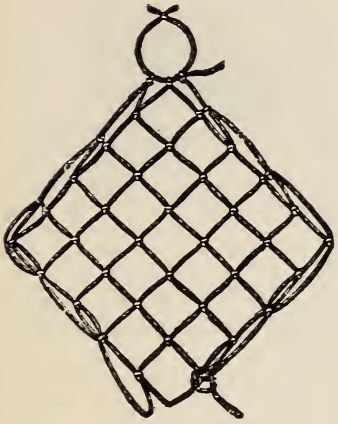


Fig. 6.

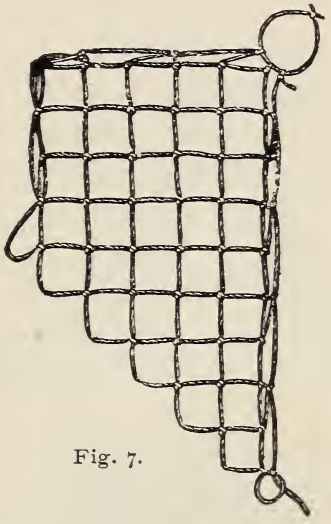


Fig. 7.

referred to. It is useful for tidies, cushion covers, and a great variety of articles, being darned in with beautiful patterns in cross-stitch or guipure stitches. Square netting (Figs. 5 and 6) is

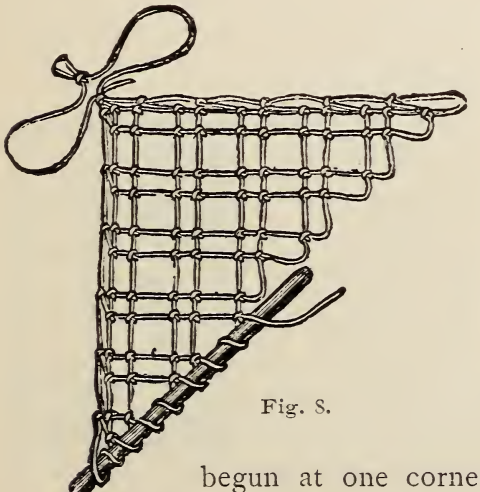


Fig. 8.

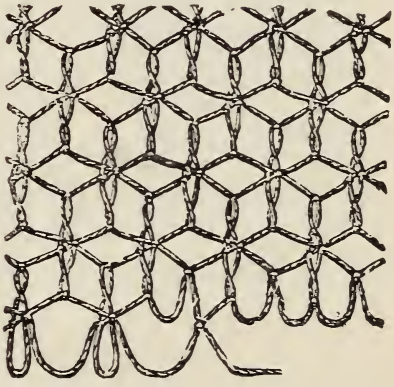


Fig. 9.

begun at one corner with 2 stitches, and worked backward and forward, widening at end of each row by making 2 stitches in 1 until of sufficient width. There will be 1 stitch more than the number of holes the finished square is desired to contain; thus, for the 5-hole square, there must be 6

stitches on mesh. Now, make a row without increasing, then decrease the square by taking 2 stitches at end of row in 1, and when the corner is reached join last two stitches in 1, breaking thread and tying securely. To form the oblong foundation (Fig. 7) — useful for laces, etc., — increase until there are 2 more stitches than are required for the breadth, then continuing the increasing on one side and decrease on the other, so that the number of stitches is the same. Finish the 1st corner as in square foundation. To make a foundation with loops of 2 sizes, carry thread twice around mesh for large hole, once for small one (Fig. 8). "Round netting" differs from that described only in the method of placing the needle in stitches of preceding row. Put needle through loop without changing place of finger or loop-turn needle, and put it into stitch of preceding row from above downwards, the working-thread remaining on right of needle, and the stitch drawn up in usual manner. In this way, the stitches are a little twisted. The "honey-comb" (Fig. 9) is a pretty variation, used for ties, etc. (See page 73, No. 4.) Beginning with an even number of loops, make 1st, 3d, and alternate rows plain. 2d row: Net 2d stitch, then 1st, next 4th, then 3d, etc. 4th row: Net 1st plain, net 3d, then 2d, 5th, then 4th, and continue, ending with a plain stitch. Repeat from 1st row.

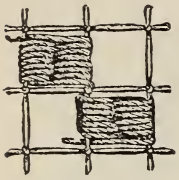


Fig. 10.

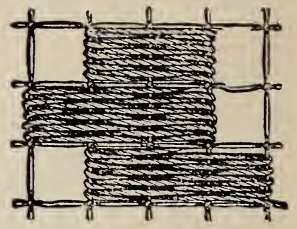


Fig. 11.

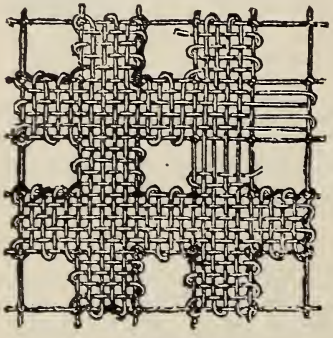


Fig. 12.

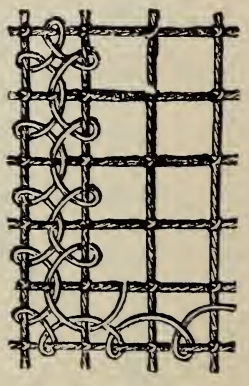


Fig. 13.

By using different sizes of mesh, netting several stitches in 1, etc., many variations may be had; the square and diamond stitch,

however, used as foundations for darning, are those for which instruction is usually desired. Any cross-stitch pattern may be carried

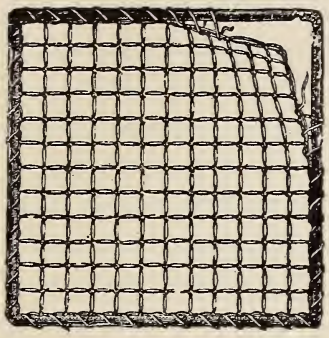


Fig. 14.

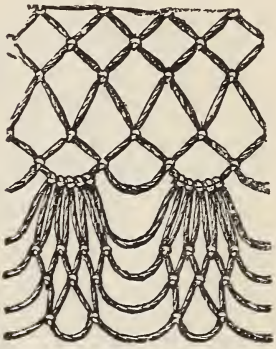


Fig. 15.

out in the common darning stitch (Figs. 10 and 11), as shown by the working pattern for the antique curtains in No. 4. Another method of filling squares is shown by Fig. 12, and another, the festoon stitch, by Fig. 13. Sometimes the whole netted ground is covered by this stitch, which is very effective if regularly worked. A little practice makes perfect. Point-lace stitches are combined most effectively in different patterns. For this purpose, the foundation should be stretched in a frame (Fig. 14). This frame is of heavy wire, wound with tape or cloth, to which the netting is attached.

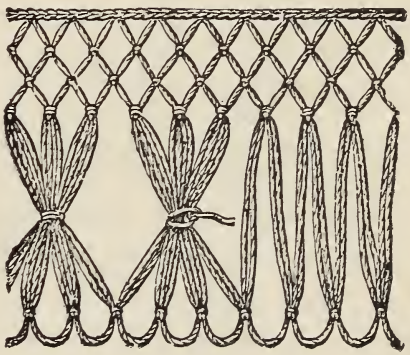


Fig. 16.

Drawn-work may be effectively copied in netting, obviating the necessity for drawing threads, and facilitating the work. In short, the applications of this art are without limit.

Just at present, netting is much in favor for trimming window draperies. For this purpose plain diamond or square netting is used, with ¼-inch mesh, and No. 40 or No. 50 of Barbour's Irish

flax thread, and the edge is either straight or in vandykes, with tiny tassels of the thread tied in the loops. Other and more fanciful designs are also used, among which may be mentioned "fan netting" (Fig. 15). 1st and 2d rows are plain netting, over ¼-inch mesh. 3d row, thread twice over mesh each loop. 4th row, plain. 5th row, 5 stitches in 1 stitch of previous row, thread over twice, miss 1, and repeat. 6th row, 1 stitch in each of 4 cluster loops, miss loop, repeat. 7th row, 1 stitch in each of 3 loops, thread over twice, miss 1, repeat. 8th row, 1 stitch in each of 2 loops, thread over twice, miss long loop as before, repeat. This makes a very pretty edge for doilies. Draw up the straight edge and buttonhole over, forming desired circle. Still another variation of the "fan" is shown by Fig. 16. This is the "sheaf," or "double fan," and is a very desirable edging for curtains, doilies, etc. First 3 rows, plain, over ¼-inch mesh. 4th row, a stitch in each loop, using inch mesh and double thread. 5th, a stitch in each loop, with single thread and small mesh. Knot the long stitches together with needle and thread in clusters. The heading for these edgings is worked with the crochet needle. 1 dc in a stitch, ch 3, and repeat. For insertion, make both edges alike. Fig. 17 gives another simple but very pretty pattern. Beginning with 2 plain rows, over ¼-inch mesh, make 3d row with ½-inch mesh and double thread. 4th row like 2d. 5th row like 3d, and 6th and 7th rows like 1st and

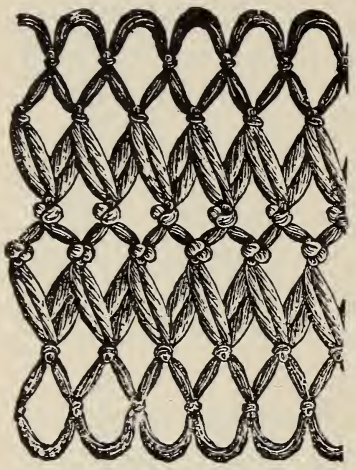


Fig. 17.

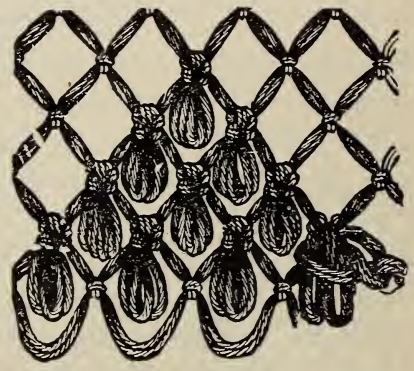


Fig. 18.

2d. Half the width may be made, and for curtains tassels tied in the loops. Looped netting (Fig. 18) may be varied, as to pattern, almost indefinitely. The loop need only be described, as the remainder is plain netting. After a common stitch, which must be rather long, having the knot come a little distance from the mesh, carry the thread rather loosely around the mesh, putting the needle through the loop where the knot is, and making as many loops as desired. Then make the knot, uniting all the loops in one knot-stitch, carrying needle around bunch from behind, and pushing it up in front from underneath, drawing up tightly.

It is hoped that this paper will be of value, not only to the many ladies who have requested it, but as well to other friends. Netting is a beautiful, though simple art, and will well repay the effort of learning.

EXPLANATION OF TERMS AND ABBREVIATIONS USED IN BARBOUR'S PRIZE NEEDLE-WORK SERIES.

TERMS USED IN KNITTING.

K, knit plain.

O, over; thread over needle, forming an extra stitch. O 2, over twice.

N, narrow; knit two stitches together.

P, purl (or seam); knit with thread before needle.

Sl, n, and b, slip, narrow, and bind; slip first stitch, narrow next two, and draw slipped stitch over.

Sl and b, slip and bind; same as sl, n, and b, omitting the narrowing. To cast or bind off, continue the process.

Stars and parentheses indicate repetition; thus, * o 2, n, repeat from * twice, and (o 2, n,) 3 times, mean the same as o 2, n, o 2, n, o 2, n.

TERMS USED IN CROCHETING.

Ch, chain; a straight series of loops, each drawn with the hook through the one preceding it.

Sc, single crochet; hook through work, thread over and draw through work and stitch on hook at same time.

Dc, double crochet; hook through work, thread over, and draw through, over, and draw through two stitches on hook.

Tc, treble crochet; over, draw thread through work, over, draw through two stitches on hook, over, and draw through remaining two.

Stc, short treble crochet; like treble, save that the thread is drawn through the three stitches at once.

Dtc, double treble crochet; thread over twice before insertion of hook in work, then proceed as in treble crochet.

P, picot; a loop of chain joined by catching in first stitch of chain.

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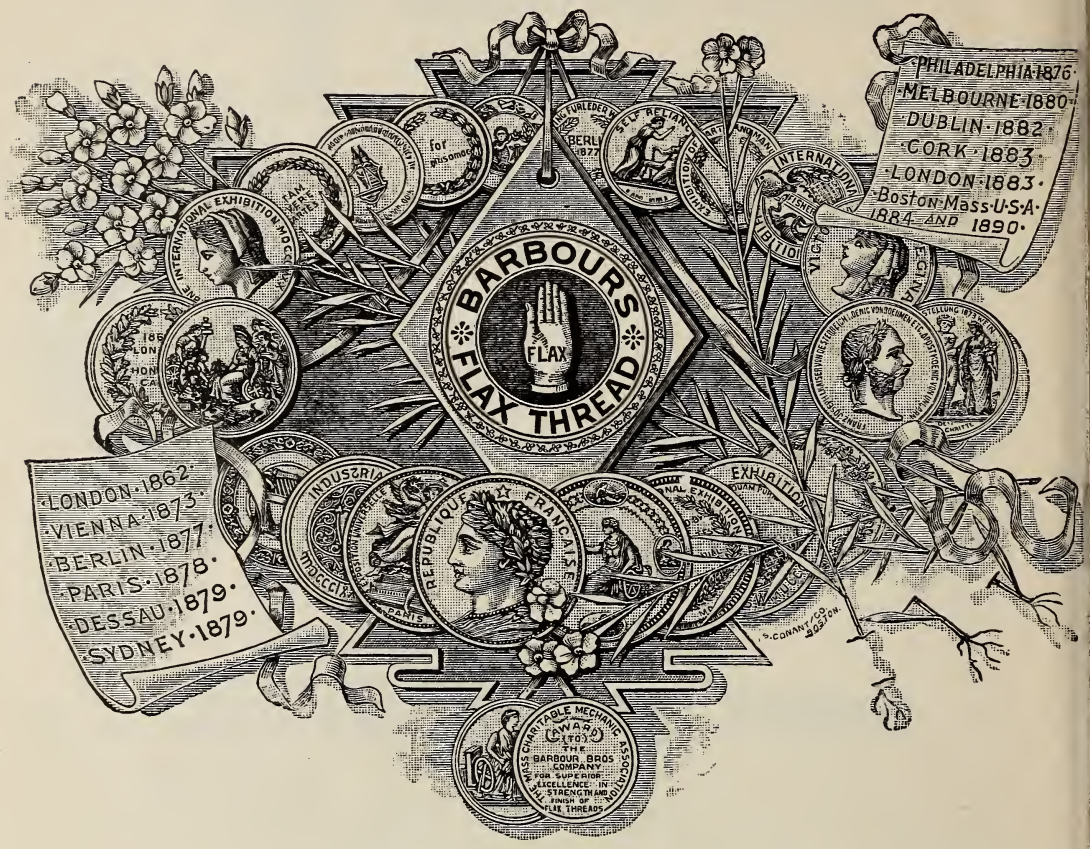

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